THE ART INSTITUTE OF CHICAGO. CATALOGUE OF A LOAN EXHIBITION OF JAPANESE COLOUR PRINTS MARCH 5 TO MARCH 25 1908.

CATALOGUE

JAPANESE COLOUR PRINTS

NO. 3
Moronobu

THE ART INSTITUTE OF CHICAGO

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OF A LOAN EXHIBITION OF

JAPANESE COLOUR PRINTS

WITH NOTES EXPLANATORY
AND DESCRIPTIVE AND AN
INTRODUCTORY ESSAY

by

FREDERICK WILLIAM GOOKIN

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The exhibition is made at the request of the Trustees of the Art Institute.

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INTRODUCTION.

Although the names of some of the eminent artists of old Japan have been made known to the Western world within the past twenty-five years through books, essays and lectures, the opportunities for seeing important works by the painters of the classical schools are so few that the only branch of Japanese art with which we may be said to be even tolerably familiar is that of the Popular School, or Ukiyo-ē ryu. In the minds of most of us the colour prints by the artists of that school are representative of the art of Japan, considered as an entity. As a matter of fact they represent but one phase of that art, a phase in many respects noteworthy, though so far from being the most important that in the estimation of Japanese connoisseurs it has been almost a negligible quantity. Indeed, it is only through the medium of Western appreciation that the Japanese are gradually awakening to a true conception of the intrinsic merit of the finer works of this school, and of the prints in particular.

To understand the mental attitude of the Japanese critics toward these works it is necessary to know something of the constitution of the social fabric under the feudal system. At the upper end of the scale were the Court nobles (Kugē), the Daimyō, the hereditary military men (Samurai), priests and scholars. Between them and the lower classes was an almost immeasurable gulf. Highest among the commoners (heimen) were the farmers. Below them were the artisans, and still lower were the merchants, innkeepers, servants, and the like; while lowest of all were the *eta,* or outcasts, a class comprising scavengers, butchers, leather workers, and others engaged in what were considered degrading occupations.

Until the rise of the Ukiyo-ē ryu the artists with rare exceptions were drawn from the upper classes. Painters of marked

ability were given honourable titles and were raised to noble rank on account of their achievements with the brush. The art of the earlier schools is an art refined, poetic and intensive to the last degree. It is based upon profound understanding of aesthetic laws, and in its higher ranges it is imbued with an ineffable spiritual content. Ukiyo-ē art, on the contrary, is the art of the common people. It is flippant, whimsical, comic. Seldom are the things depicted intended to be taken quite seriously; the chief exceptions being landscapes, birds and flowers, and portraits of actors. In nearly every picture there is some joke, open or cleverly hidden, some travesty of popular myth, well-known tale, or event in history, some sly hit at the vices or follies of the aristocrats, or else some quaint fantasy to amuse a light-hearted people. A very large proportion of the subjects deal with the theatre and the denizens of the Yoshiwara. To the Japanese of the upper classes Ukiyo-ē art was a synonym for the art of the Under World. It is not surprising that they failed to appreciate its merit. To give Ukiyo-ē paintings or prints an honourable place in one's house was a confession of lack of taste. Were there no other reason, the subjects for the most part rendered them unfit if not impossible. They were indeed amusing, but were looked upon much as we regard the pictures in our comic periodicals. Even when the art is good it is hard to disassociate it from the humor and enjoy it for itself alone. More commonly we fail to appreciate it as art or to consider it as such. So it was with the prints. To the Japanese they appeared little better than children's toys. In considering this we should not overlook the important circumstances that when first printed they were in general far less charming than they are today. The splendid colour that now makes them so entrancing has come in large measure through the mellowing influence of time, and it is difficult to believe in the complete transformation that in many instances close study reveals.

Even to-day inherited prejudice prevents widespread appreciation of the prints in the land of their origin. Our enthusiastic

admiration is still more or less of a mystery to our neighbors across the Pacific. Only now that they have parted with nearly all of their stock are they beginning to understand how it was that the Western art lover, unhampered by any traditional point of view, and not disturbed by any associations or meanings there might be in the subjects, was able to perceive the glories of colour, the superb composition, the masterly treatment and rare beauty to which they have been blind.

The inception of the Ukiyo-ē school dates back to the closing years of the sixteenth century, when a reaction set in against the Chinese classicism of the Ashikaga period. This manifested itself in the choice of Japanese subjects, treated in a novel way, combining features of both the Kano and Tosa styles, yet in many respects breaking away from academic traditions. The reputed author of the revolt was Iwasa Matahei, son of the Daimyō of Itami, but other leading artists of the time, notably Kano Sanraku, also painted pictures in the new manner, which was not at the time held to constitute a distinct school. The subjects being drawn from the life of the people these pictures were called Ukiyo-ē. Ē is the Japanese term for picture or drawing. Ukiyo as originally written had a Buddhistic signification and was applied to the secular as distinguished from the ecclesiastical world. Literally the word means "the miserable world," but as now used it may be more accurately translated as "the passing (or floating) world of every-day life."

Perhaps because these themes were not considered quite dignified, the Ukiyo paintings by Matahei and his contemporaries and successors, though prized and much sought after in court circles, were seldom signed, and the identification of their authorship is a matter of extreme difficulty. For more than half a century works in this manner continued to be produced in considerable numbers, but the movement did not crystallize into a school until, in the person of Hishikawa Moronobu, a leader appeared to give it form and direction. Though he was a painter of rare distinction, whose works found ready purchasers among the Daimyōs and wealthier Samurai, it was as a designer of

book illustrations and later of *ichimai-ē,* or single sheet prints, that he gave the impetus to Ukiyo-ē. For fifty years or more prior to his time books with engraved illustrations had been published in Japan, but they were comparatively few and the illustrations poor and crudely executed. The twelve drawings which he made for *Onna Kagami,* a book of instruction for women in etiquette and hygiene, published in 1659, marked a decided advance. This, so far as we know, was the first of a long series of books illustrated by him. Their popularity was deservedly great and by them his fame became widespread. The illustrations were printed in black, from blocks similar to those from which the text was printed, and were characterized by fine broad treatment and a rather wiry but strong and expressive outline. About 1670 Moronobu began to issue larger drawings, printed upon broadsheets which could be affixed to screens, or mounted as kakemono (hanging pictures). These prints, which were impressions in black from one block only, are known as Sumi-ē, —*sumi* being the Japanese name for Chinese ink (known to us as India ink). Almost from the first the custom grew up of colouring a part of the edition of these prints by hand,—a custom suggested, no doubt, by a class of cheap paintings extremely rough in execution, made in editions and sold to the people for a small price, which were known as Ōtsu-ē, from the place of their manufacture, a small town near Kyōto. At first the colourings of Moronobu's prints were crudely done, but later the pigments were often applied with care and artistic effect.

Though Moronobu had many pupils, of whom Moroshige and Morofusa were the ablest, they devoted themselves chiefly to painting, and after the master's death the production of prints fell into the hands of a group of three artists who take rank among the most talented men of the school. These were Torii Kiyonobu, Torii Kiyomasu and Okumura Masanobu. Their works were broadly treated and there is a largeness in the handling that we miss in the more elaborate and sumptuous works of the later periods. The finest are impressive from the strength and suavity of their sweeping brush strokes and majestic com-

position of mass and line,—qualities brought into clear relief through the absence of petty detail.

Early in the eighteenth century the chief pigment used in colouring prints by hand was *tan* (red lead). The prints upon which it appears were therefore designated as *tan-ē*. Up to this time the subjects had been mostly popular manners and customs, the amusements of women, and illustrations of historic incidents. But now the rise of the theatre as a popular form of entertainment opened a new and most fertile field for the exercise of the talent of the Ukiyo-ē artists. Portraits of actors in the costumes of their most admired roles appeared in great numbers and the rage for them spread like wildfire. The passion of the people for the theatre became a veritable madness that sorely troubled the Tokugawa rulers, and various expedients were tried to check it. They only added fuel to the flame. Certain gross practices were abolished. This helped to purify the theatre, and also to perpetuate it by removing the seed of what must almost inevitably have meant its early decay. Actors of distinguished ability became popular idols. Their comings and goings were like royal progresses. Wherever they went, were it to view the cherry blossoms at Uēno, for a boating party on the river, or for a visit to the Yoshiwara, they moved in state. Yet their social station was so low that they were looked upon as little better than *eta*. Many of the Ukiyo-ē artists felt it a degradation to make drawings of actors. But the popular demand created a supply, and for more than a century a large proportion of the enormous output of prints consisted of theatrical scenes and portraits of the performers.

About 1715 a new style of hand colouring, said to have been devised by Torii Kiyonobu, came into vogue and greatly modified the style in which the prints were designed. In place of *tan* he substituted *beni*, a very beautiful but fugitive red, extracted from the saffron. This was used in combination with a rich greenish yellow (probably gamboge) and low-toned blues and purples. Finer details were introduced into the designs and the colouring in general was more carefully done. To meet a grow-

ing demand for less expensive pieces smaller prints became common, and to give brilliance to the pigments used in colouring them a little thin lacquer (*urushi*) was mixed with them, and while wet, parts of the design were sprinkled with metallic powder, which was probably applied by blowing it through a small bamboo tube. These prints were known as *urushi-ē*, or lacquer prints. A little later the custom grew up of painting parts of the prints with black lacquer.

Not until about the year 1743 did the practice begin of applying colour by impressions from flat wood blocks. Why the invention should have been so long delayed, and why after it was once made, nearly twenty years more should have elapsed before the number of colour blocks was increased beyond two, are questions easier to ask than to answer. It seems incredible that during the fifty years when innumerable hand-coloured prints were issued, no one should have conceived the idea of printing the colour as well as the black outline. The probability would seem to be that some practical difficulty connected with the printing stood in the way. Possibly the trick of mixing the colour with rice paste to keep it from running may have been the thing that awaited discovery. To whom the honour of the innovation belongs is not known. Not unlikely more than one of the leading print designers may have had a share in it. Be that as it may, they all began to take advantage of it at once, and thus was inaugurated a new era in the history of the art.

For some years only the smaller pieces were printed in colour. The tall *hashira-ē* or pillar prints, continued to be coloured by hand, which would seem to indicate that all of the difficulties connected with the printing process had not been overcome. During the long period when only two colour blocks were used in addition to the black outline, the colours almost invariably applied were beni and green, and hence the name *beni-ē* by which these prints are known. A happier selection of colours could not well have been made. By thinning the red and modifying the hue of the green a really wide range of effects was secured. Every possible combination and variation was tried during the

seventeen or eighteen years that the beni-ē were in vogue. The world is far richer because of this long period before the number of colour blocks was increased, since time was afforded to work out the decorative possibilities resulting from the limitation to two colours and black and white. This limitation demanded fine skill and creative resource in the invention of pattern and the distribution of the colours employed. The results achieved were remarkable. It scarcely seems possible that so much life and vivacity of colouring could be given by impressions from two flat blocks charged with rose and green. What a lesson for our artists, "impoverished," says Mr. Fenollosa, "with all the resources of the modern palette!"

In many of the beni-ē, the red has faded and turned into a soft yellow. The green is more stable, but that too has in some instances become a warm citrine or russet. Sometimes the transformation is only partial, a part of the print being affected and a part remaining almost unchanged. Very rare are the specimens in which the original colour has survived without material modification.

About 1758 either Torii Kiyomitsu or Nishimura Shigenaga —to each of whom the innovation is accredited—began to use a third colour block. After this new developments followed each other in rapid succession. The variety and range of the colour schemes broadened almost from day to day. The thorough mastery they had attained in dealing with the simpler means enabled the artists to take full advantage of the wider resources now at their command. Invention was stimulated. And now new men come on the scene. The name of Suzuki Harunobu is familiar to every admirer of Japanese prints. It is, in large measure, to his genius that the development of full colour printing is due. By the year 1765 he had come to the front and distanced all competitors for popular favor. Realizing the possibilities that now lay before him he proudly exclaimed, "Why should I degrade myself by the delineation of actors?" His ambition, he said, was to become "The true successor of the painters in the department of printing," that is to say, to design

prints that should be worthy substitutes for paintings. And so he used as many colour blocks as were needed for the effects he desired. The *Yedo-ē* or Yedo pictures, as the prints had been called from the fact that they were produced only at the capital, were now denominated *Nishiki-ē*, or brocade pictures from the number of colours woven together in them. To the printing itself, the charging of the blocks with colour, the character and quality of the pigments and of the paper used, Harunobu gave careful attention, and these things were greatly improved as a result of his experiments. Associated with him was a group of engravers and printers who attained rare skill and no doubt each one of them made a substantial contribution to the advance.

The art now entered upon the period of its greatest triumphs. In the eager search for novel subjects scarcely anything was left untouched. History, mythology and romance, the numberless fêtes and merrymakings of the people and the routine of their daily lives, representations of celebrated poets and heroes, scenes from the drama, portraits of popular actors and courtesans, the revels of the Yoshiwara, animals and plants, familiar scenes and famous landscapes, furnished motives for almost endless broadsheets and illustrations of books.

The forward movement in print designing at this epoch was helped along by a number of artists of exceptional power who seem to have worked together to some extent. Torii Kiyomitsu, though overshadowed by Harunobu, was no mean rival. His unsigned nishiki-ē are often mistaken for those by Harunobu and with good reason. Indeed, in one triptych which Harunobu, Kiyomitsu and Kiyotsune executed jointly, each drawing one figure, it would be quite impossible without the signatures, to tell that all three were not by the same hand. Koriusai, too, in his early works, closely imitated Harunobu, as also did Kitao Shigemasa, though somewhat less deceptively. Katsukawa Shunsho and Ippitsusai Buncho, into whose hands the theatrical branch of print designing gravitated at this time, produced works upon which every known resource of the art was lavished, and which for refinement, charm of colour, and pure aesthetic delight have scarcely been surpassed by those of any other artist.

For some years after the death of Harunobu, which occurred in the year 1770, the leading artists of the school vied with one another in a contest for popular favor, in the course of which the technique of the art of making coloured woodcuts reached its utmost possibilities. The guerdon rested for nearly a decade with Koriusai, a pupil of Harunobu, but in the end he was surpassed by Kiyonaga, the last great figure of the Torii line. Although Kiyonaga's work is less refined and has less charm than that of Harunobu, and he was not so versatile and perhaps on the whole not so great an artist as Hokusai, the world-renowned master of the early nineteenth century, nevertheless the wide range and plenitude of his powers, the splendid quality of his brush-work,—especially his line, bold yet varied, plastic, and wonderfully expressive,—the richness of his colouring, and the ripe mastery he displayed over all the resources of his craft, clearly entitle him to pre-eminence among the artists of the Popular School. In his day he dominated all those about him, and all strove to imitate him as closely as they could.

When Kiyonaga passed from the stage the decadence set in. Still, for a long time afterward many brilliant and splendid works continued to be produced. Eishi, the first Toyokuni and Utamaro were artists of scarcely less ability than the great men who preceded them. Their finest works rank among the masterpieces of the school. But the creative force that induced the forward movement was nearly spent. Thenceforth the tendency was steadily downward. Even men of genius such as Toyokuni and Utamaro were swept along by the current; novelty was sought at any sacrifice; their styles underwent changes not for the better, and between the designs of their early and middle periods and those executed only a few years later there is a difference that does not show improvement. When the artists of the next generation came upon the scene, the pace became more rapid. There was a steady letting down to the level of the popular taste, which became lowered in consequence. The skill of artists and engravers was often expended in the production of works interesting chiefly as tours de force, more remarkable for technical than for artistic merit; the tendency toward exaggerated drawing

became more pronounced; colouring grew more crude, raw and over-vivid. Coincident with this decline in the art of the Popular School there was a change for the worse in the fashions of the time. Loud patterns of brocades and other fabrics came into vogue; garments became showy and elaborate, coiffures, more especially those of the demi-monde, were often startling in their extravagance. As the prints were usually accurate mirrors of contemporary life, in these changed fashions may be found a partial explanation of the inferiority of the works of the later men. Toward the middle of the nineteenth century the round of evolution was completed, careless drawing and cheap printing became the rule; refinement of line and beauty of composition and of colour disappeared.

As a light sometimes flares up before it goes out, so was the darkness of this period of decay illuminated by the genius of two men of the first rank, Hokusai and Hiroshige. Both of these artists were extraordinarily prolific. Hokusai, who lived and worked until he reached the age of eighty-nine, produced a mass of works which in all probability has never been equalled either in extent or variety by those of any other man. No other Japanese artist ever had so many different manners, or so many pseudonyms, or essayed so many different themes, or was more daring in his compositions, or displayed more originality. Like Shakaru he belongs in a class by himself. His art, wonderful in its versatility and masterly qualities, is in many respects sui generis. The personal equation is always dominant. This was his salvation. More than any other thing it helped him to steer a straight course and avoid the rocks upon which so many of his contemporaries were wrecked. Hiroshige also was an artist of commanding power. His designs have not the rugged strength that we find in Hokusai's, but they possess a sweetness and melting charm that is all their own. Both of these men are among the greatest landscape artists the world has ever known. Their numerous prints of landscapes are a revelation of the possibilities of originality in composition and variety of interest in this field. Unless one has studied them in fine examples it is impossible to realize how great is their merit. With the Japanese people they

were exceedingly popular. Edition after edition was called for until the blocks were worn out; and in some instances they were re-engraved and the new blocks were also used until no more impressions could be taken from them.

In this sketch of the history of the art of Ukiyo-ē colour-printing only the more salient features have been touched upon. A comprehensive account of the school would include in its purview many minor print designers and the artists who devoted themselves exclusively to painting. With few exceptions it was the ambition of the print designers to become painters, and when they had arrived at a stage in their careers where they could afford it they commonly gave up print designing to that end. Many Ukiyo-ē artists attained high rank as painters. Nevertheless, the greatest achievements of the school were in the line of printing. Of these it is not too much to say that they are the most beautiful specimens of printing that have ever been done in any land at any time. Yet none but the most primitive methods —or what from our point of view may seem such—were employed. The most wonderful among all the prints is but a "rubbing" or impression taken by hand from wood blocks. The artist having drawn the design with the point of a brush in outline upon thin paper, it was handed over to the engraver, who began his part of the work by pasting the design face downward upon a flat block of wood, usually cherry, sawn plank-wise as in the case of the blocks used by European wood engravers in the time of Dürer. The paper was then carefully scraped at the back until the design showed through distinctly in every part. Next, the wood was carefully cut away, leaving the lines in relief, care being taken to preserve faithfully every feature of the brush strokes with which the drawing was executed. A number of impressions were then taken in Chinese ink from this "key block" and handed to the artist to fill in with colour. This ingenious plan, which is manifestly an outgrowth of the early custom of coloring the ink prints (sumi-ē) by hand, and which, perhaps, would never have been thought of had not the colour itself been an afterthought, enabled the artist to try many experiments in colour arrangement with a minimum amount of labor. The colour

scheme and ornamentation of the surfaces having been determined, the engraver made as many subsidiary blocks as were required, the parts meant to take the colour being left raised and the rest cut away. Accurate register was secured by the simplest of devices. A right-angled mark engraved at the lower right-hand corner of the original block, and a straight mark in exact line with its lower arm at the left, were repeated upon each subsequent block, and in printing, the sheets were laid down so that their lower and right hand edges corresponded with the marks so made. The defective register which may be observed in many prints was caused by unequal shrinking or swelling of the blocks. In consequence of this, late impressions are often inferior to the early ones, even though printed with the same care, and from blocks that had worn very little. The alignment will usually be found to be exact upon one side of the print, but to get further out of register as the other side is approached.

The printing was done on moist paper with Chinese ink and colour applied to the blocks with flat brushes. A little rice paste was usually mixed with the pigments to keep them from running, and to increase their brightness. Sometimes dry rice flour was dusted over the blocks after they were charged. To this method of charging the blocks much of the beauty of the result may be attributed. The colour could be modified, graded, or changed at will, the blocks covered entirely or partially. Hard, mechanical accuracy was avoided. Impressions differed even when the printer's aim was uniformity. Sometimes in inking the "key block," which was usually the last one impressed, some of the lines would fail to receive the pigment, or would be overcharged. This was especially liable to happen when the blocks were worn and the edges of the lines became rounded. A little more or a little less pigment sometimes made a decided difference in the tone of the print, and, it may be noted, has not infrequently determined the nature and extent of the discolouration wrought by time.

In printing, a sheet of paper was laid upon the block and the printer rubbed off the impression, using for the purpose a kind of pad called a *baren*. This was applied to the back of the paper

and manipulated with a circular movement of the hand. By varying the degree of pressure the colour could be forced deep into the paper, or left upon the outer fibres only, so that the whiteness of those below the surface would shine through giving the peculiar effect of light which is seen at its best in some of the surimono (prints designed for distribution at New Year's or other particular occasions) by Hokusai. Uninked blocks were used for embossing portions of the designs. The skill of the printer was a large factor in producing the best results. Even the brilliancy of the colour resulted largely from his manipulations of the pigments and various little tricks in their application. The first impressions were not the best, some forty or fifty having to be pulled before the blocks would take the colour properly. Many kinds of paper were used. For the best of the old prints it was thick, spongy in texture and of an almost ivory tone. The finest specimens were printed under the direct personal supervision of the artists who designed them. Every detail was looked after with the utmost care. No pains were spared in mixing the tints, in charging the blocks, in laying on the paper so as to secure perfect register, in regulating the pressure so as to get the best possible impressions. Experiments were often tried by varying the colour schemes. Prints of important series, as for example Hokusai's famous "Thirty-six Views of Fuji," are met with in widely divergent colourings.

The pigments most frequently used were comparatively few and different lots of the same pigment seem to have been far from uniform in hue. As to this and some other points upon which we should be glad to have light, no very certain information exists. We do not know how soon some of the colours began to fade. Internal evidence indicates that in some instances the change took place within a comparatively short time. In many of the prints made between 1760 and 1765 an olive green was used in combination with and superimposed upon a soft yellow. This under exposure to light turned into a low-toned grey of a slightly olive cast. The rarity of its use after this period points to abandonment because of its fugitive character. So, too, with the lovely blue used by Harunobu and Shunsho

chiefly as a colour for sky and water. It appears to have been a compound tint formed of blue mixed with some other colour to modify its intensity. In the change that followed,—possibly a chemical one,—the blue disappeared in whole or in part, leaving in its stead a buff hue having peculiar depth and a soft, velvety texture. Many prints showing this transformation may be seen in the present exhibition. To our eyes the modified colour is often far more beautiful than the original, but the variation, it may safely be asserted, was not desired by the artist.

The quality of the colour wrought by these changes explains why it is not possible today to reproduce the prints successfully. The printing process is still in use, and as the plates in such publications as "Kokka" attest, very splendid results are still yielded by it. But some of the old pigments cannot now be obtained, and if they could we should still have to wait long years for time to mellow the prints made with them. Indigo can be had, but it is not the same indigo and its colour is not quite like the old which was extracted from blue cloth imported from China. Beni can be made, but the secret of the blue added to it to produce the divine violet seen in many of the prints has been lost, as has that of the precious moss green used by Utamaro. (See No. 453 in this exhibition.) Many reproductions have been made during the last twenty-five years and some of them are extremely clever; but the printing lacks depth, and when placed beside the old works they appear dull and lifeless.

Colour prints were made for many purposes. To some extent they were used as advertisements. Incidentally, they served as fashion plates. Some were regularly published and sold in shops. Others were designed expressly upon orders from patrons to whom the entire edition, sometimes a very small one, was delivered. The number struck from any block or set of blocks varied widely. Of the more popular prints many editions were printed, each one, as might be expected, inferior to those that preceded it. Not infrequently the Tōkyō publishers removed from their out-of-date blocks the marks showing their imprint, and sold them to publishers in Ōsaka and Nagoya, by whom poor and cheap editions were issued. Eiraku-ya, of Nagoya, in par-

ticular, is said to have bought many old blocks, some of which were revamped in various ways before being reprinted.

Most of the prints were sold at the time of publication for a few sen. The finer ones brought relatively higher prices, and such prints as the great triptychs and still larger compositions by Kiyonaga, Ēishi, Toyokuni, Utamaro and other leading artists could never have been very cheap. In general, however, the price was small and they were regarded as ephemeral things. Many were used to ornament the small screens that served to protect kitchen fires from the wind, and in this use were inevitably soiled and browned by smoke. Others mounted upon the sliding partitions of the houses perished in the fires by which the Japanese cities have been devastated; or if in houses that chanced safely to run the gauntlet of fires, typhoons, cloudbursts and other mishaps, their colours faded and their surfaces were rubbed until little more than dim outlines were left.

Fortunately, though the upper classes did not consider the prints as works of art, that did not prevent them from buying them for the amusement they afforded. The samurai, though forbidden to patronize the theatres, frequently did so in disguise. And when they returned to their home provinces with their feudal lords after the six months of every year spent in the capital, they usually carried with them large quantities of prints. Country people visiting Yedo rarely returned without taking many of these cheap souvenirs of the city to distribute among their neighbors. Of course many of these were destroyed, but the Japanese have always been accustomed to take care of their possessions, and so many thousands of prints were neatly packed away in boxes and placed in the kuras or fireproof storehouses. There they were often spoiled by mildew, the dread foe of the Japanese housewife, and eaten by moths. Those pasted in albums, as were many of the noted series by Hokusai and Hiroshige, fared better than the loose ones.

Thus it has come about that in spite of the enormous number printed, really choice specimens are very rare. Even at the time of their issue the number of those in what may be called the "proof" state could not have been large. Collections were rarely made.

Literary men often saved such as were inscribed with odes of especial merit, or had recondite hidden meanings that appealed to them, and to their care we are indebted for the preservation of the majority of those that have survived in perfect or nearly perfect condition. Perhaps the largest important collections were those kept by the representatives of old publishing houses. It is from one of these that a number of the finest works shown in the present exhibition were obtained.

For those who have learned the elements of their language, the charm of the prints is very great. In splendor and variety of colouring they are superb. In the finest of them it is of transcendent loveliness; quiet it may be almost to dullness, yet never dull; sometimes rich and glowing; always serene and mellow, and of such perfect and exquisite harmony that it brings to the aesthetic sense the tranquil joy—one might almost say the ecstasy—of complete satisfaction.

But colour is only one of the qualities to which the prints owe their charm. They are hardly less remarkable for the majesty of designing power, the style and spirit, the daringness of conception which they reveal; for grace, beauty, and sweep of line, for perfect balance of light and dark masses, in short, for excellence in the fundamental quality of composition upon which everything else, in any work of art, depends. As exercises in composition they are, in the aggregate, unsurpassed by anything the world has to show. Their grammar is flawless. Technically, too, they leave nothing to be desired. They are wrought throughout in the most workmanlike manner. In detail and finish they are exquisite. Considered merely as wood engravings they are of the very first order of excellence. What matters it, then, that the drawing is sometimes queer, that faces appear to Western eyes to be stereotyped, expressionless and without individuality (though this is not so in reality, as close inspection will show), and that now and then we meet with the use of conventions of incredible effrontery? And what does it matter that they were sold originally for the merest pittance; that the function of many of them was not unlike that of our modern illustrated newspapers; that others were in the nature

of fashion sheets or pictorial advertisements? Ought it not rather to increase our admiration that such evanescent things should have such rare artistic qualities; that the men who produced them, working from day to day to meet a passing demand, should nevertheless put into their works the full measure of their strength, the utmost resources of their art; should lavish upon them such tender care and painstaking effort, such taste and skill, as assuredly put them in the category of the things "from which the soul draws nourishment"?

FREDERICK W. GOOKIN.

CATALOGUE.

HISHIKAWA MORONOBU.

This eminent artist, who may be considered as the father of pictorial printing in Japan, was born at Hoda in the province of Awa, a small village situated about thirty miles from Yedo, across the bay. The date of his birth is not certainly known. It was probably in the year 1625, though it may be that 1638, the year named by some writers, is correct. He was named Kichibei, by which appellation he was familiarly known to his family and friends, and Moronobu, by which name he was known to the world at large. Here it may be noted that the complicated structure of Japanese names is a source of much confusion, which is the more troublesome from the fact that the characters with which they are written can be read with either Chinese or Japanese pronunciation.

Moronobu's father, who died in 1662, was Hishikawa Kichizaemon Michishige, known also in his later years as Kōchiku (not Mitsutake, as it may be read), a celebrated embroiderer, who was also a clever painter and designer. Under his tutelage Moronobu became proficient in the handicraft and in the art of designing for it. Before his father's death he moved to Yedo, where for a time he is said to have worked as an embroiderer. It was not long before he began to draw designs for book illustrations in the style of the new Popular School, and thenceforward he appears to have devoted himself chiefly to painting and making designs for wood engraving. His training gave him remarkable skill in the arrangement of pattern and ability to secure richness of effect with simple means. This was precisely what was necessary to develop the art of wood engraving, which, under his direction, made notable progress during his lifetime. He designed illustrations for more than thirty books, besides numerous single-sheet prints, and also executed a large number of paintings. In the year 1694 he "shaved his head," i. e., assumed the aspect of a Buddhist priest, and took the name of Yuchiku. His death occurred early in the following year, as appears from the preface and appendix (quoted by Barboutau) to "Sugata-e Hyakunin Isshu," published in May, 1695, for which he drew the illustrations.

1. AN INTERRUPTED EMBRACE.

Not signed. About 1678. Sumi-e. Size 10½x15. Lent by Clarence Buckingham.

A girl coming from behind a screen interrupts a young man making love to a tsuzumi player. Note with what certainty the lines of the composition are interwoven without becoming involved at any point. Prints by Moronobu in this condition are very rare.

2. A PICNIC PARTY.

Not signed. About 1686. Sumi-e. Size 11x16½. Lent by Clarence Buckingham.

3. LADY STANDING UNDER A CHERRY TREE.

Not signed. About 1790. Hand colored print. Size 22x12½. Lent by Clarence Buckingham.

An unusually fine example of Moronobu's single sheet prints. The colouring is done with freedom yet with great care, perhaps by Moronobu himself.

KAIGETSUDŌ YASUTOMO.

Very little is known about the artist who called himself Kaigetsudō except that his personal name was Genhichi. He was one of the most brilliant of the group of painters of the branch of the Ukiyo-e school of which Chosun was the leader. There is a splendid quality in the sweep of his line and the vivacity of his pattern that is unsurpassed. Most of his works are paintings of women, and there is considerable sameness in his compositions. Having attended a banquet at a tea house attached to one of the theatres, in company with some ladies of rank, he was during the Shōtoku period (1711-1715) banished to the island of Ōshima for several years, but was afterward pardoned and allowed to return to Yedo.

It is not entirely clear whether the name Kaigetsudō was borne by more than one man. The signatures to the few Kaigetsudō prints that are known have several variations, but for the most part bear also other names designated as Mappa ("later leaves," that is to say, pupil). We do not know therefore

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Toyonobu

1. AN INTERRUPTED EMBRACE.

Hōsōgō. About 1675. Formerly [illegible] Collection of Clarence Buckingham.

A girl coming from behind a screen surprises a young man passing love to a tozuzuki player. Many other colour-printed lines of the composition are interwoven without becoming involved at any point. Printed in Moronobu's [illegible] red.

2. A PICNIC PARTY.

Hōsōgō. About 1675. Formerly [illegible] Collection of Clarence Buckingham.

3. LADY STANDING UNDER A CHERRY TREE.

Hōsōgō. About 1675. Blood-colour print. Formerly [illegible] Collection of Clarence Buckingham.

An unusually [illegible] print. [illegible] The colouring is [illegible] great care perhaps by Moronobu himself.

Moronobu

KAIGETSUDŌ YASUTOMO.

[illegible] about the artist who called himself Kaigetsudō except that his personal name was Genbei. He was one of the most brilliant of the group of painters of the Kaigetsudō school, in which Chōshun was the leader. There is a scientific quality in the work of this time and the [illegible] Yasutomo is unsurpassed. Most of the works of the artists of whom we have a considerable number in the [illegible] Having succeeded Chōshun at the head of the school in 1694, he remained at Nagasaki for several years, [illegible] afterward [illegible] to Yedo.

It is not certain that whether the name Kaigetsudō was borne by more than one artist. The signature to the five Chinese ladies that are shown here [illegible] but the most part bear also other names designated as [illegible] leaves, that is to say, paper. We do not know [illegible]

whether Yasutomo (Anchi), and Takuhan are other names of Kaigetsudō, or the names of his pupils and followers.

4. BIJIN (BEAUTIFUL WOMAN).
Signed: Nihon Kyoga Kaigetsudo Mappa (pupil) Yasutomo. Size 22½x12½. Lent by Clarence Buckingham.
Stamp: Yasutomo. Publisher: Maruhachi. About 1710. Sumi-e.

TORII KIYONOBU.

This artist, whose personal name was Torii Shōbei, was a son of an Ōsaka artist named Torii Shōkichi Kiyomoto. The date of his birth is given by the compiler of the Hayashi catalogue as 1664, and he is said to have lived for awhile at Kyōto before he removed to Yedo, sometime during the Genroku period (1688-1703). He was distinguished for his vigorous designs and powerful brush work, and soon made himself famous by painting large pictures of actors upon the *kamban* or signs, which were some five or six feet in height and forty or fifty feet, or even more, in length, for the exteriors of the four leading theatres of the Shōgun's capital. He also took up the designing of single sheet prints and illustrated books, which Moronobu's successors had for the most part abandoned. These gave him wide celebrity, which was shared by his brother Torii Kiyomasu, who appears to have occupied a studio with him in Naniwa-chō. According to the compiler of the Hayashi catalogue, Kiyonobu died in 1729 at the age of 66. If this is correct, then a large number of prints signed "Torii Kiyonobu," which are clearly of later date, must be by another hand, perhaps that of a son of the same name, or, it may be, by Kiyomasu, who is said to have used the name Kiyonobu after his brother's death. Kiyonobu was the elder of the two and was considered the founder of the Torii school, which made a specialty of theatrical work.

5. THE ACTOR NAKAMURA KIYOSABURŌ AS A YOUNG WOMAN HOLDING A BOOK.
Signed Torii Kiyonobu. Stamp: Kiyomasu. Publisher: Komatsuya. About 1715. Tan-ē. Size 21½x12½. Lent by Clarence Buckingham.

A splendid specimen of the large tan-e, now extremely rare. The circumstance that the stamp reads Kiyomasu, points to the joint use of the same studio by Kiyonobu and Kiyomasu.

Possibly Kiyonobu impressed his brother's stamp by mistake instead of his own, upon the original drawing. The seal characters for the two names differ by one stroke only.

6. WOMAN SEATED UPON A CHERRY TREE.

Not signed. About 1715. Small tan-ē of the size known as hosoē. 12x5. Lent by J. Clarence Webster.

7. THE ACTORS SANNOGAWA ICHIMATSU AND NAKAMURA KIYOSABURŌ.

Signed Torii Kiyonobu, hitsu. Publisher: Emi-ya. About 1718. Urushi-ē. Size 11½x5¾. Lent by Clarence Buckingham.

An example of the earliest style of urushi-ē.

8. SCENE FROM A DRAMA: SANNOGOWA ICHIMATSU AS MARITA JUN-NO-SUKE, AND SAWAMURA SOJURŌ AS NAGOYA SANZABURŌ.

Signed: Torii Kiyonobu hitsu. Publisher: Nakajima-ya. About 1743. Beni-ē. Size 12½x6. Lent by Frederick W. Gookin.

9. THE ACTORS ŌTANI HIROZŌ AND SANNOGAWA ICHIMATSU: SCENE FROM THE DRAMA "SOGA NO GORO".

Signed: Torii Kiyonobu, hitsu. Publisher: Igaya. About 1745. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

10. SCENE FROM A DRAMA: NAKAMURA SUKEGORŌ AS DAIDOJI TAHATA NO SUKE, AND BANDŌ HIKOSABURŌ AS ARAKI SAĒMON.

Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1746. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

11. SCENE FROM A DRAMA: THE ACTORS SANNOGAWA ICHIMATSU AND SEGAWA KIKUNOJŌ.

Signed: Torii Kiyonobu, hitsu. About 1748. Beni-ē. Size 12½x6. Lent by J. Clarence Webster.

12. SCENE FROM A DRAMA: ARASHI KOROKU AS MAKOMONO MAI AND ICHIMURA UZAĒMON AS TAIRA NO KOREMOCHI.

Signed: Torii Kiyonobu, hitsu. Publisher: Kamimura. About 1748. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

13. THE ACTOR ICHIMURA KAMEZO AS SOGA NO GORO.

Signed: Torii Kiyonobu, hitsu. Publisher: Nakajima-ya. About 1749. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

The softness and brilliance of the colour attests the growing skill on the part of the printers.

14. THE ACTOR NAKAMURA KIYOSABURŌ AS TAIYU TAKASAGO.

Signed: Torii Kiyonobu, hitsu. Publisher: Maruyama. About 1752. Beni-ē. Size 12¼x5¾. Lent by J. Clarence Webster.

The object in the actor's hand is a miniature shrine.

TORII KIYOMASU.

Though it has been supposed that Kiyomasu was a son of Torii Kiyonobu, it is almost certain that he was his younger brother, born about 1679. He died at the age of 83 in Horeki (1762). His work is scarcely distinguishable from that of Kiyonobu, either in design or in the sweep and force of the brush strokes.

15. WOMAN HOLDING BABY BOY AND A TOY LANTERN.

Signed: Torii Kiyomasu. Stamp: Kiyomasu. Publisher: Nakajima-ya. About 1710. Sumi-ē. Size 22½x12. Lent by Clarence Buckingham.

Here the vigorous brush strokes echo those of Kaigetsudō, but are based upon the work of the Kano masters. It was prints of this sort that the Yedo samurai regarded as inexpressibly vulgar in style from the point of view of artistic merit.

16. BIJIN (BEAUTIFUL WOMAN).

Signed: Torii Kiyomasu. Stamp: Kiyomasu. Publisher: Iga-ya. About 1710. Tan-ē. Size 22½x12. Lent by Clarence Buckingham.

The style of Kaigetsudō is imitated very closely in this print.

17. THE ACTOR IWAI AS A SAMURAI.

Signed: Torii Kiyomasu, hitsu. Publisher: Ise-ya. About 1720. Sumi-ē with a little hand coloring. Size 13¾x6¼. Lent by Clarence Buckingham.

18. THE ACTOR SANNOGAWA ICHIMATSU IN A FEMALE ROLE.

Signed: Torii Kiyomasu, hitsu. Publisher: Iga-ya. About 1715. Tan-ē. Size 2½x12¾. Lent by Clarence Buckingham.

This print was clearly designed for colouring by hand, as is shown by the absence of solid masses in the black.

19. ACTOR IN A FEMALE ROLE.

Signed: Torii Kiyomasu, hitsu. Publisher: Iga-ya. About 1718. Urushi-ē. Size 11½x6½. Lent by Clarence Buckingham.

The effect obtained by glazing tan with thin lac and blowing over its sticky surface metallic powder through a small bamboo tube was often very rich.

20. PORTRAIT OF AN ACTOR.

Signed: Torii Kiyomasu, hitsu. Publisher: Wurukogata-ya. About 1725. Urushi-ē. Size 12¾x5¾. Lent by J. Clarence Webster.

21. SEGAWA KIKUNOJŌ AS KIYOHIME IN THE DRAMA "MUSUME DŌJŌJI".

Signed: Torii Kiyomasu, hitsu. Publisher: Nakajima-ya. About 1744. Beni-ē. Size 12½x6. Lent by Frederick W. Gookin.

Here the green and the beni have been changed to two tones of buff.

22. THE ACTORS TOMAZAWA SAIJIRŌ AND ICHIMURA UZAEMON IN THE DRAMA "MYŌJIN ONNEN FUTAI KAGAMI."

Signed: Torii Kiyomasu, hitsu. Publisher: Nakajima-ya. About 1745. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

23. SCENE FROM A DRAMA: THE ACTORS TOMAZAWA SAIJIRŌ, ŌTANI ŌNIJI, AND SEGAWA KIKUNOJŌ.

Signed: Eshi (painter) Torii Kiyomasu, hitsu. Publisher: Wurukogata-ya. About 1747. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

Here the beni has turned to a low-toned yellow.

24. SCENE FROM A DRAMA: ARASHI TOMI-NO-SUKE AS TARUI OSEN AND ŌTANI HIROJI AS WASHI-NO-CHŌKICHI.

Signed: Torii Kiyomasu, hitsu. Publisher: Iga-ya. About 1747. Beni-ē. Size 12½x6. Lent by Frederick W. Gookin.

25. SUSA-NO-MIKOTO KILLING THE EIGHT-HEADED DRAGON.

Signed: Torii Kiyomasu, hitsu. Publisher: Kamimura Kichiēmon. About 1747. Beni-ē. Size 12½x6. Lent by Clarence Buckingham.

To understand this print some knowledge of the lunar calendar in use in old Japan is necessary. The beginning of the year was determined by astronomical calculation, and New Year's day was a festival which might fall at any time between the first of January and the last of February according to the Gregorian calendar. The years were grouped in periods or cycles; each had its zodiacal sign and was also distinguished as positive or negative. The months, which had no names, being known by numbers only, were designated as large or small, according to whether they consisted of thirty or twenty-nine days. As the sequence of the large and small months varied from year to year, the necessity for some sort of a calendar will be apparent.

In this print we have a "little calendar" for the year 1748, probably made to order for some literary man to distribute to his dilettante friends at New Year's time. An inscription in beni, now faded to a pale yellow, reads: *Enkyō Go Boshin Tsuchi-no-e Dai Shō*, that is, the large and small months of the dragon year, Enkyo fifth (the same as Kan-en first). Then in black appear a series of combination characters, which only scholars could read, signifying "First small, Second large," and so on. There being thirteen moons in this year, there are in consequence two tenth months, one designated as "urō."

As appropriate to a dragon year, the artist illustrates the well-known story of the killing of the eight-headed dragon which was overcome when it became intoxicated through drinking sake conveniently placed in eight large jars.

26. THE ACTOR SANNOGAWA ICHIMATSU AS KUTO INU FUSAMARU.

Signed: Torii Kiyomasu, ga. Publisher: Maruyama. About 1750. Beni-ē. Size 12¼x5¾. Lent by J. Clarence Webster.

OKUMURA MASANOBU.

Besides Kiyonobu and Kiyomasu, there was in Yedo in the early years of the seventeenth century another print designer of nearly if not quite equal power, and in some qualities their superior,—Okumura Masanobu. He was a pupil of Kiyonobu, and was only a few years younger than Kiyomasu, whom he outlived more than two decades. His name was Okumura Genpachi Masanobu, besides which he had several studio, or "brush names," as Hōgetsu-dō, Tanchōsai, Bunkaku, and Kanmyō, and he was commonly known as Honya (bookseller) Genpachi, from the fact that he was his own publisher and kept a book and print shop at the sign of the red gourd in Tori-shio chō. He is reputed to have been the first to colour prints with *beni*, and to have been the originator of the pillar print which, in the houses of the common people, took the place of the elaborate hashirakake, or polished and decorated strips of beautiful wood used to hang upon the posts in the houses of wealthy people of the upper classes. Masanobu is said to have been born in 1685 and to have died in 1764, just on the eve of the great revolution in colour printing inaugurated by Harunobu.

27. GIRL SEATED ON A SHŌGI (wooden bench).

Signed: Okumura Masanobu zu. Stamp: Masanobu. Publisher: Komatsu-ya. About 1715. Tan-ē. Size 22x13. Lent by Clarence Buckingham.

A remarkable example of Masanobu's early work. The strokes are clean and supple but not so strong as in his later designs. The round fan in the girl's left hand has a puzzle picture upon it, to which she is pointing with a tortoise shell hairpin held in her right hand.

28. THE BIRD CATCHERS.

Not signed. About 1715. Sumi-ē. Size 11x15. Lent by Frederick W. Gookin.

On the bank of a small stream a samurai and two attendants are catching birds with bamboo poles tipped with bird lime.

29. THE MAN'S SHADOW ON THE SHŌJI.

Not signed. About 1716. Sumi-ē, slightly colored by hand. Size 10¾x10. Lent by J. Clarence Webster.

30. SIGNING THE SCREEN.

Signed: Okumura Masanobu, hitsu. About 1717. Sumi-ē. Size 10x15. Lent by Frederick W. Gookin.

In the figure of the artist signing his name to the screen we probably have a caricature of Masanobu drawn by himself. At the right a young man and woman watch the performance. A touch of humor will be found in the size of the brush, which is much too small to write such large characters.

31. GEISHA ENTERTAINING TOSHITOKU (FUKUROKU-JU) AND DAIKOKU.

Not signed. About 1717. Sumi-ē. Size 10x15. Lent by Frederick W. Gookin.

Upon the balcony of a tea house by the sea a geisha sits playing upon a samisen, while before her are two of the so-called "Gods" of good fortune (*Shichi fuku jin*) drunk with sake. Daikoku leaning forward, permits a maid to stand upon his back in order to place a small lacquer table with sake bottles on Toshitoku's tall head.

32. WOMAN ENTERTAINING TWO SHŌJŌ.

Not signed. About 1720. Sumi-ē. Size 10x15. Lent by Frederick W. Gookin.

Shojo are mythical red-haired men, supposed to live on the sea-shore. Their one weakness is uncontrollable fondness for sake (rice beer). In this print a woman is shown plying them with that beverage, from a huge jar beside which she sits.

33. ACTOR OF THE NAKAYAMA LINE.

Signed: Nihon Gako Okumura Masanobu, hitsu. About 1725. Urushi-ē. Size 13½x6¼. Lent by Frederick W. Gookin.

This is an advertisement of Okumura's shop in Tōri-Shio chō, where at the sign of the red gourd, "beni-ē and esagashi-ē (puzzle pictures) may be had at wholesale."

34. TWO ACTORS UNDER A WISTARIA ARBOR, PLAYING UPON SAMISEN.

The signature at the bottom of the print has been trimmed off. About 1720. Urushi-ē. Size 12½x6. Lent by John H. Wrenn.

In this exquisite composition Masonobu displays skill of the highest order. It must be classed among his finest works.

35. A SUDDEN SHOWER AT A MAPLE PICNIC.

Not signed. About 1722. Urushi-ē. Size 13x16½. Lent by Clarence Buckingham.

A young man shields a girl with a cloak raised upon his sword hilt. This is an exceptionally beautiful example of the so-called lacquer print.

36. USHIWAKA BEGUILING THE PRINCESS JŌRURI-HIME.

The signature, which was on the margin, has been trimmed off. About 1730. Hand-coloured print. Size 11½x16½. Lent by J. Clarence Webster.

The story of how Ushiwaka (afterward known as Yoshitsune) captivated the Princess Jōrurihime, by standing outside the palace gate and playing upon the flute with marvelous skill, is familiar to every Japanese. At the right the *shoji* (sliding shutters) are pushed aside, disclosing a vista of several rooms and in one of them a group of women. A wing of the building extends across the upper part of the picture; at the left is a glimpse of the garden; and below is the gate, before which stands a man playing upon a flute while an attendant kneels before him, holding one of his swords.

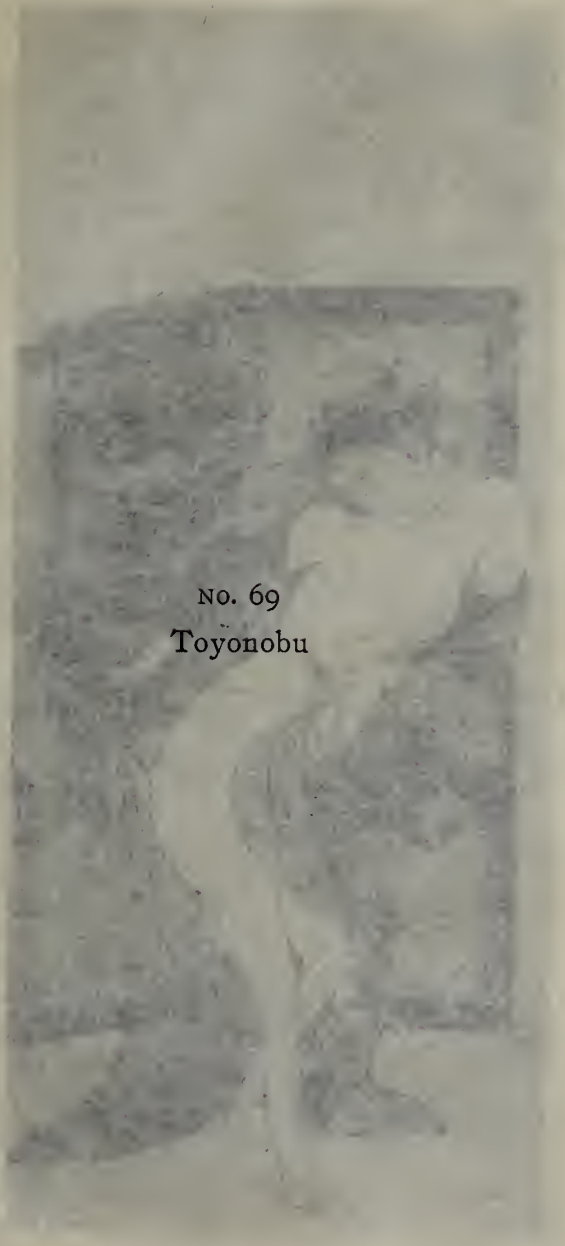
37. PORTRAIT OF THE ACTOR SANNOGAWA ICHIMATSU.

Signed: Ho Getsudo, Tanchosai, Okumura Bunkaku Masanobu sho hitsu, Hashira ē kongen. Stamp: Tanchōsai. About 1740. Very tall hashira-e (pillar print). Size 42½x6½. Lent by Clarence Buckingham.

This is one of Masanobu's most important works. He signs as the originator of the hashira-e, but whether in this statement he should be considered as author or publisher is not entirely clear. Probably for the reason that they were mounted as kakemono, and kept hanging until entirely discoloured, Masanobu's prints in this form are of extreme rarity.

38. WOMAN READING A BOOK.

Signed: Hō Getsudō Hashira-ē Okumura Bungaku Masanobu sho hitsu. Stamp: Tanchōsai. About 1740. Hand-coloured print. Size 27x9¾. Lent by Clarence Buckingham.



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No. 69
Toyotoshi

石川豊信筆

39. THE ACTOR ONOE KIKUGORŌ AS GOMPACHI.

Signed: Hō Getsudō Hashira-ē Okumura Bungaku Masanobu sho (genuine) hitsu (brush). Stamp: Tanchōsai. About 1743. Hand-coloured print. Size 25¾x10¼. Lent by Clarence Buckingham.

These large hand-coloured prints continued to be made for several years after the invention of colour printing, which was used at first for smaller pieces only.

40. OIRAN READING A LOVE LETTER.

Not signed. About 1744. Beni-ē. Size 13¼x5¾. Lent by Clarence Buckingham.

41. WOMAN HOLDING A BATTLEDORE AND A LETTER.

Signed: Ho Getsudō Shōmyō Okumura Bunkaku Masanobu hitsu. Stamp: Tanchōsai. About 1744. Hand-coloured print. Size 28½x10¼. Lent by Clarence Buckingham.

The patterns upon the woman's kimono is composed of a blossoming cherry tree, and several curtains are inscribed with actor's mon (badges) and names of patrons of the theatre.

42. WOMAN STANDING AND GIRL SEATED AT HER FEET READING A LETTER.

Signed: Hō Getsudō Shōmyō Kongen Okumura Bunkaku Masanobu, Sho hitsu. Stamp: Tanchōsai. About 1745. Hand-coloured print. Size 25¾x8¾. Lent by Clarence Buckingham.

43. YOUNG MAN ON HORSEBACK BEFORE TWO GIRLS AT A WINDOW.

Signed: Hō Getsudō Shōmyō Okumura Bungaku Masanobu shō hitsu. Stamp: Tanchōsai. About 1747. Hand-coloured print. Size 25x9½. Lent by J. Clarence Webster.

44. THE ACTORS ONOE KIKUGORŌ AND NAKAMURA KIYOSABURŌ AS MUSICIANS IN A KYŌGEN.

Signed: Hō Getsudō. Tanchōsai, Okumura Bunkaku Masanobu shō hitsu. Stamp: Tanchōsai. About 1750. Beni-ē. Size 16x11¼. Lent by J. Clarence Webster.

This print is interesting not only for its beauty, but because it bears an inscription probably contemporary or nearly so, giving the date "Kanyen san" 1750, and because it affords an extremely

early instance of a tint produced by printing green over the beni. This appears in the stem of the *kokyu,* the musical instrument played with a bow.

45. DANCING GIRL WITH A TOY HORSE'S HEAD.
Signed: Hō Getsudō Okumura Bungaku Masanobu, ga. Stamp: Tanchō. About 1750. Beni-ē. Size 12x5½. Lent by Frederick W. Gookin.

OKUMURA TOSHINOBU

This artist was a son of Okumura Masanobu and was associated with his father in the shop in Tori-shio-chō. In all probability he died young. His work, as far as known, consists chiefly of small urushi-ē, which show skillful draughtsmanship.

46 ACTOR WEARING STRAW HAT.
Signed: Yamato Gako, Okumura Toshinobu hitsu. Publisher: Sōshu-ya. About 1732. Urushi-ē. Size 13x6. Lent by Clarence Buckingham.

47. THE ACTOR HAGI-NO HANZABURŌ AS KEWAI-ZAKA SHŌJŌ.
Signed: Yamato Gako, Okumura Toshinobu hitsu. Publisher: Komatsuya. About 1733. Urishi-ē. Size 13½6¼. Lent by J. Clarence Webster.
The large sake cup in the actor's hand symbolizes the Shojo's fondness for rice beer.

HANEKAWA CHINCHŌ

This artist, beloved by the Japanese for the esoteric quality of his works, was a samurai of Kawaguchi, near Yedo, who became a ronin and entered the studio of Kiyonobu. He was an erratic person, worked when he felt like it, and scorned a publisher's offer of permanent support, saying that poverty was the common lot of the samurai. He was that rare thing in Japan, a bachelor. As an ode maker he had high repute. His paintings were sometimes signed Chinchō Motonobu. His prints were few in number and are now extremely rare. He died on the 22nd day of the 7th month of Horeki 4 (1754), aged about 70.

48. ACTOR SEATED UPON A LION.

Signed: Hanekawa Chinchō Motonobu. About 1731. Urushi-ē. Size 13¼x6¼. Lent by Frank Lloyd Wright.

In placing the actor upon a lion (drawn in pronounced Chinese style) Chinchō parodies the Bodhisatva Monju, who is always represented riding upon an elephant.

Upon a jar in the foreground appear the marks of the publishing houses, Wurukogata-ya and Tsuru-ya.

YŌSENDŌ YASUNOBU (OR ANSHIN)

Nothing is known about this artist. The signature may be an unusual studio name of some artist of repute. The few prints bearing it are of such quality as to lend plausibility to this supposition.

49. ACTOR AS A FAGGOT GATHERER LEADING A CARABOU.

Signed: Yōsendō Yasunobu (or Anshin). About 1730. Urushi-ē. Size 13½x6¼. Lent by J. Clarence Webster.

NISHIMURA SHIGENAGA

Nishimura Magosaburō Shigenaga, known also by the studio name Senkadō, was the son, born in 1697, of an eccentric artist named Nishimura Shigenobu. Though Shigenaga was a man of decided ability and must be counted as one of the foremost Ukiyo-ē artists of his time, his designs are for the most part more complicated and have less dignity and grandeur of line than those of the Torii artists. He is said to have kept a tea house in Tōri-Abura-chō, and afterward to have moved to the part of Yedo known as Kanda, where he became a publisher. Through his many pupils, several of whom were among the most important figures in Ukiyo-ē, he exercised marked influence upon the development of the school. His death is said to have occurred in 1756.

50. YOUNG SAMURAI AND A GIRL WITH AN UMBRELLA.

Signed: Nishimura Shigenaga, hitsu. Publisher: Iga-ya. About 1725. Urushi-ē. Size 11½x6½. Lent by Clarence Buckingham.

51. THE BIJIN KINKŌ.

Signed: Nishimura Shigenaga, hitsu. Publisher: Iga-ya. About 1725. Urushi-ē. Size 11½x6½. Lent by Clarence Buckingham.

Kinkō (in Chinese, Kinkao), one of the Rishis, or sages, of the Taoists, having long absented himself from the haunts of men, reappeared riding upon the back of a huge carp as it leaped from the water. The substitution of *bijin* (beautiful women) for sages was a form of pleasantry much indulged in by the artists of the Popular School.

52. DANCING GIRL WITH A MONKEY.

Not signed. Probably 1728. Hand-coloured print. Size 12½x6. Lent by Frank Lloyd Wright.

The Chinese characters upon the girl's clothing are those for the signs of the zodiac.

53. FUKUROKUJU.

Signed: Nishimura Shigenaga, hitsu. About 1731. Urushi-ē. Size 12½x6. Lent by J. Clarence Webster.

Fukurokuju, one of the group known as the Seven Household Gods, stands for wisdom, but also symbolizes longevity. His attributes are a preternaturally tall head, a crane (one of the symbols of longevity), a staff and a makimono. His identity is hopelessly confused with that of Juro or Jurojin (Toshitoku).

54. ACTOR HOLDING A FAN.

Signed: Nihon Gako Nishimura Shigenaga, hitsu. Stamp: Shigenaga. About 1732. Urushi-e. Size 11½x6¼. Lent by Frank Lloyd Wright.

Especially in the patterns upon draperies Shigenaga shows marked individuality. This is a fine example of his work.

ISHIKAWA TOYONOBU

Foremost among the Ukiyo-ē artists of the middle of the seventeenth century was Ishikawa Toyonobu. He was born in the year 1711, and is said to have been a remarkably handsome man. While a pupil in the studio of Nishimura Shigenaga he was so greatly admired by the daughter of the proprietor of an inn called Nukaya, in Kodenma-chō, that a marriage was arranged

between them. (See note to No. 137). Having thus become the inn-keeper's son-in-daw, Toyonobu, whose personal name was Hichibei, became known locally as Nukaya Hichibei. To his ability as an artist the prints shown in this exhibition bear witness. Though he lived to the age of 75, dying on the 25th of the 5th month of 1785, his work as a print designer did not long continue after the advent of the new style brought in by Harunobu.

55. WOMAN COMING FROM THE BATH.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Murata. About 1743. Hand-coloured print. Size 26½x6¼. Lent by Clarence Buckingham.

The grace and serenity of the brush strokes in this print should be noted particularly.

56. WOMAN WRITING A LETTER.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1744. Hand-coloured print. Size 28½x6½. Lent by J. Clarence Webster.

The long sleeves of the woman's kimono, three garments worn one over the other, are so treated as to make a most effective note in the composition. No other artist is more restful in his line arrangements than Toyonobu.

57. WOMAN OPENING AN UMBRELLA.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1743. Hand-coloured print. Size 27½x6¼. Lent by Clarence Buckingham.

58. WOMAN HOLDING A LONG PIPE.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1745. Hashira-ē. Size 28½x6½. Lent by Clarence Buckingham.

59. WOMAN HOLDING IN HER RIGHT HAND A ROUND FAN BEARING THE MON OF SANNOGAWA ICHIMATSU, AND IN HER LEFT A SMALL LANTERN.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1745. Hashira-ē. Size 28½x6½. Lent by Clarence Buckingham.

The grammar of the line arrangement in this delightful composition is flawless.

60. THE ACTOR SEGAWA KIKUNOJŌ AS A WOMAN READING A LETTER.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1747. Hand-coloured print. Size 27¼x10. Lent by Clarence Buckingham.

Here also the composition is masterly, and worthy of most careful study. Toyonobu's tall figures have a sweetness and charm that are peculiarly their own.

61. BIJIN (BEAUTY) WITH A TABLET AND A BACHI (AN IMPLEMENT USED IN PLAYING THE SAMISEN).

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. About 1748. Hand-coloured print. Size 26x9¾. Lent by Clarence Buckingham.

62. THE ACTOR SANNOGAWA ICHIMATSU AS A YOUNG GIRL WITH A DOLL.

Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Stamp: Toyonobu. Publisher: Wurukogata-ya. About 1750. Beni-ē. Size 12½x9. Lent by Clarence Buckingham.

63. YOUNG LOVERS.

Signed: Ishikawa Toyonobu, hitsu. Publisher: Wurukogata-ya. About 1751. Beni-ē. Size 12¼x5¾. Lent by Clarence Buckingham.

64. SCENE FROM A DRAMA: SANNOGAWA ICHIMATSU AS AKEHA NO CHŌKICHI AND TSUCHI MONZO AS IZUMI NO JIRŌ.

Signed: Ishikawa Toyonobu, hitsu. Publisher: Sakai-ya. About 1753. Beni-ē. Size 12¼x5¾. Lent by Frederick W. Gookin.

65. THE ACTORS SANNOGAWA ICHIMATSU AND ONOE KIKUGORŌ.

Signed: Tanjodō Ishikawa Shuha Toyonobu zu. Stamp: Toyonobu. About 1755. Beni-ē. Size 18x10¾. Lent by Frederick W. Gookin.

The basket hats carried by the actors came down to the shoulders when worn, and were for the purpose of disguise.

66. YOUNG LOVERS CARRYING AN UMBRELLA.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1757. Beni-ē. Size 181x12. Lent by Clarence Buckingham.

67. WOMAN READING A LETTER.

Signed: Tanjodō, Ishikawa Shuha Toyonobu zu. Stamps: Ishikawa and Toyonobu. Publisher: Wurukogata-ya. About 1762. Print from three colour blocks. Size 18x12. Lent by Clarence Buckingham.

The woman stands in a zashiki (parlor) before the *tokonoma* (recess) in which hangs a kakemono signed "Ishikawa Toyonobu," showing Hotei gazing at the full moon.

The print designers are now experimenting with new colours.

68. YOUNG MAN CARRYING A GIRL ON HIS BACK.

Signed: Tanjodō Ishikawa Shuha ga. Publisher: Wurukogata-ya. About 1763. Hashira-e; from three colour blocks. Size 28x4. Lent by Frank Lloyd Wright.

Toyonobu adopted the new manner but he did not design many prints after this time.

69. WOMAN DRESSING.

Signed: Ishikawa Toyonobu, hitsu. About 1765. Size 13½x5¾. Lent by J. Clarence Webster.

Nude figures are seldom met with in Japanese art. Toyonobu seems to have made more use of such subjects than any other of the Ukiyoeshi.

TORII KIYOHIRO

Kiyohiro was probably a son of Kiyomasu. He is one of the prominent figures of the period from about 1745 to 1765, after which year he ceased to produce. No details about his life are known.

70. SUGOROKU PLAYERS.

Signed: Torii Kiyohiro, hitsu. Stamp: Kiyohiro. Publisher: Wurukogata-ya. About 1754. Beni-ē. Size 18x12. Lent by Clarence Buckingham.

A young woman with a pipe in her hand is watching another woman and a young man playing the game of sugoroku (See No. 109).

71. THREE ACTORS IN FEMALE ROLES.

Signed: Torii Kiyohiro, hitsu. Publisher: Maruyama. About 1755. Beni-ē. Uncut tryptich. Size 12x18. Lent by Clarence Buckingham.

Actor prints of the size known as hosoē were usually printed as triptychs, but were seldom kept in that condition and uncut triptychs are now extremely rare. The subject here is a play upon words. Sannogawa Ichimatsu, the actor at the right, is compared with the blossoming plum-tree; Nakamura Tomijurō is likened to the graceful willow, and Nakamura Kumetarō is matched with the beauty of the cherry flowers.

72. THE ACTOR SANNOGAWA ICHIMATSU AS MASAKO NO MAI.

Signed: Torii Kiyohiro, hitsu. Publisher: Yamanari ya. About 1755. Beni-ē. Size 12¼x5¾. Lent by J. Clarence Webster.

In his hand Ichimatsu holds an actor's wig.

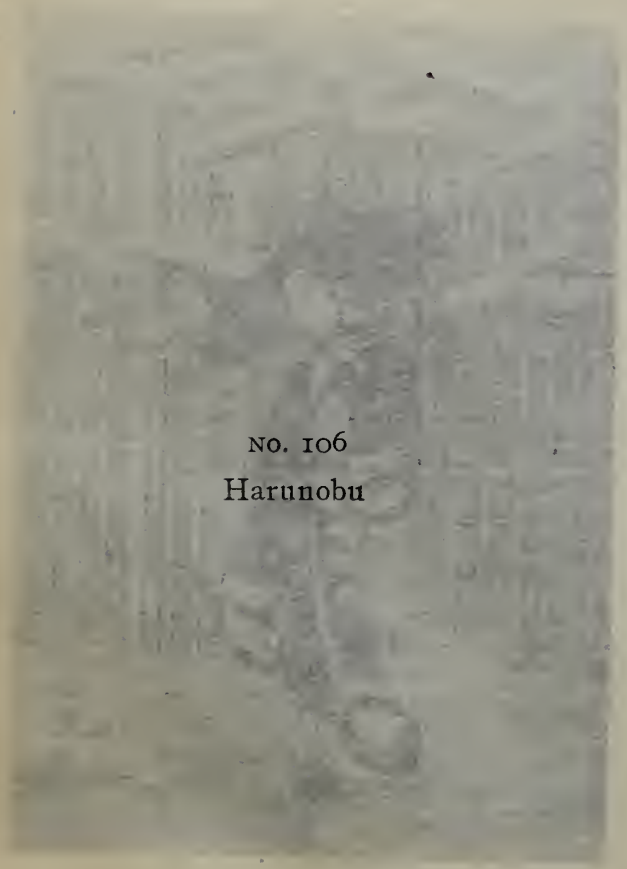
The conventional drawing of the faces by the print designers is sometimes taken to indicate that the actors wore masks. That was not the case. Masks were worn in the ancient Nō performances but not in the theatre unless an actor happened to have the role of a Nō dancer.

TORII KIYOMITSU

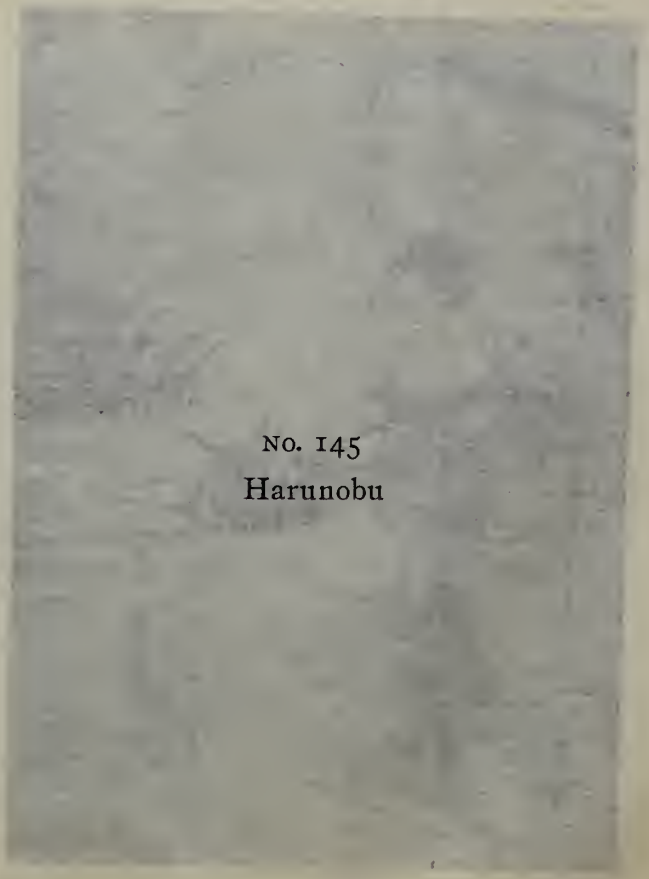
Torii Hanzo Kiyomitsu, the third great master of the Torii line, is said to have been the son, born in 1735, of Kiyomasu, but it would seem more probable that he was a grandson. Be that as it may, he was recognized in his day as the head of the Torii line. His merit as an artist has as yet hardly been appreciated at its true worth. He was not only the most distinguished of the print designers, with the possible exception of Toyonobu, during the decade from 1755 to 1765, but he shares with Harunobu the honor of perfecting the art of full colour printing. Though he was overshadowed by the genius of Harunobu, and in his later years imitated his style, it is not improbable that some unsigned prints usually attributed to Harunobu are from his hand.

73. SCENE FROM A DRAMA: ICHIKAWA YAOZŌ AS TOKOBEI AND SEGAWA KIKUNOJŌ AS OHATSU.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. About 1760. Beni-ē. Size 12¼x5½. Lent by Clarence Buckingham.



No. 106
Harunobu



No. 145
Harunobu

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74. SCENE FROM A DRAMA: BANDO HIKOSABURŌ AS OMI NO GENGORŌ, AND MATSUMOTO MATSUZŌ AS CHOZŌ.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. About 1761. Print from three colour blocks. Size 12¼x5½. Lent by J. Clarence Webster.

Here the green printed over yellow has changed to an olive gray.

75. SCENE FROM THE DRAMA SOGA NO GORO: ICHIKAWA RAIZŌ AS SOGA NO GORŌ TOKIMUNE, AND BANDO AIZŌ AS SHŌJŌ.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. About 1761. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

76. THE ACTORS ICHIKAWA RAIZŌ AND NAKAMURA MATSUE.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. About 1761. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

77. BANDO HIKOSABURŌ IN THE ROLE OF ONO NO YORIKAGE.

Signed: Torii Kiyomitsu, ga. About 1761. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

Two reds and a blue are effective, but the range is limited.

78. THE ACTOR ICHIKAWA HICHIZŌ IN THE ROLE OF TERUTE NO HIME.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. About 1761. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

Here the colours are red, blue and yellow, the blue being printed over yellow, and in places, over the beni red, to produce a purple.

79. SCENE FROM A DRAMA: ICHIMURA HAZAIMON AS NAGOYA SANZABURŌ AND ICHIMURA KAMEZŌ AS A BOY ATTENDANT.

Signed: Torii Kiyomitsu, ga. Publisher: Enami. About 1762. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

Though richer effects are now secured from superimposed tints, the limitations are becoming obvious.

80. SCENE FROM THE POPULAR TRAGEDY "YAOYA O-SHICHI": SEGAWA KIKUNOJO AS O-SHICHI, DAUGHTER OF YAOYA THE GROCER, AND SAKAHIYAMA SANGORŌ AS THE KOSHŌ (PAGE) KICHISABURO.

Signed: Torii Kiyomitsu, ga. Publisher: Wurukagata-ya. About 1762. Print from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

81. WOMAN IN A GAUZE KIMONO.

Signed: Torii Kiyomitsu, ga. Stamp: Kiyomitsu. About 1763. Hashira-ē. Size 26½x3¾. Lent by J. Clarence Webster.

This may be regarded as one of Kiyomitsu's triumphs, and one of the most beautiful prints produced by superposed tints. The drawing resembles that of Toyonobu.

82. SCENE FROM A DRAMA: THE ACTORS ICHIKAWA KOMAZŌ AND NAKAMURA MATSUE.

Signed: Torii Kiyomitsu, ga. Publisher: Eijudō. 1764. Size 11¼x8½. Lent by Clarence Buckingham.

This is a very important print. It shows one of Kiyomitsu's early efforts in the new manner devised by Harunobu. How like, yet how different is Kiyomitsu's treatment! The embossing to imitate crepe and the red plum blossoms printed under the blue upon the man's kimono, are unlike anything used by Harunobu. The publisher, desirous of being known in connection with these novel prints, appends his name instead of merely the usual publisher's mark.

83. INK PROOF FROM THE KEY BLOCK OF THE PRECEDING.

Lent by Clarence Buckingham.

This shows an experiment in colouring which was rejected as unsatisfactory, and not carried very far.

84. SCENE FROM A DRAMA: THE ACTORS ICHIKAWA KOMAZŌ AND BANDO AIZŌ.

Not signed. 1764. Size 11¼x8½. Lent by Clarence Buckingham.

85. GEISHA WALKING IN THE RAIN CARRYING A TOY SAIL BOAT AND FOLLOWED BY A SERVANT HOLDING AN UMBRELLA OVER HER.

Not signed. Late in 1764. Size 11x7. Lent by Clarence Buckingham.

This is a little calendar for Meiwa ni (1765) made, without doubt, toward the end of the preceding year. The numbers of the months of 1765 appear in white upon the servant's kimono.

86. THE ACTOR ICHIKAWA YAOZŌ.

Signed: Torii Kiyomitsu, ga. About 1765. Size 12¼x5½. Lent by Clarence Buckingham.

87. GIRL TYING HER OBI.

Not signed. 1765. Size 11x8¼. Lent by Clarence Buckingham.

Kiyomitsu has now so fully mastered the Harunobu manner that this print and its companion might easily be taken for works by the latter artist. If Harunobu thought it unnecessary to sign his prints in the new style, why should Kiyomitsu sign his?

88. GIRL SEATED UPON A BENCH BY A STREAM.

Not signed. 1765. Size 11x8¼. Lent by Clarence Buckingham.

Another of the same series as the preceding number.

89. THE ACTOR SEGAWA KIKUNOJŌ CARRYING A LARGE HAT.

Signed: Torii Kiyomitsu, ga. 1767 or 1768. Size 12¼x5½. Lent by Frederick W. Gookin.

90. YOUNG MAN WALKING WITH AN UMBRELLA AND A LANTERN.

Signed: Torii Kiyomitsu, ga. About 1768. Hashira-ē. Size 28x5. Lent by Clarence Buckingham.

So far as known this is Kiyomitsu's finest print in the Harunobu manner. The many hues into which the purple of the *haori* (coat) has changed furnish an instructive object lesson for determining such transformations in other prints.

SUZUKI HARUNOBU

The date of the birth of this eminent artist, who should perhaps, be considered the central figure in Ukiyo-ē, has not been ascertained. It is known that he died on the 15th day of the 6th month of Meiwa 7 (1770) and his age at his death in variously stated as sixty-seven, about fifty-two, and about forty years. There is reason to believe that the latter is correct. It accords more nearly with the probabilities as indicated by his published work. He was a pupil of Nishimura Shigenaga, and at first seems to have devoted himself chiefly to drawing designs in black and white for book illustration. As with all artists of marked force, his individual characteristics asserted themselves early, but it was not until about 1763 that he began to attract especial attention. From that time on until his untimely death he held the center of the stage against all rivals. His invention of full colour printing has already been mentioned in the introduction to this catalogue, and need not here be again recited. In the serenity and charm of his compositions he is unsurpassed. The word "composition," as here used, does not signify adhesion to any stereotyped formula, but rather the contrary, since to compose is necessarily to create. What it does mean is such arrangement of the lines, masses, spaces, and other elements with which the artist has to deal, as will achieve a perfect balance of all the parts and produce a complete, harmonic, and restful whole. In his choice of subjects and in their treatment Harunobu was more often serious than was usual in Ukiyo-ē. In fact, his tendency was toward the refinement of the classic schools, and his drawings have a grace, sweetness, and tenderness that are all their own. His line, too, though without any of the bravura quality so highly esteemed by his countrymen, is nevertheless extremely pure, firm and of great charm. Harunobu's studio was situated at the corner of Yonezawa-chō Ryōgoku. Many of his prints were issued unsigned. No signature was at first thought necessary. Who could mistake a print by him for the work of another hand? Nevertheless, as his style became assimilated by other artists, the futility of this boast became apparent. Thereafter Harunobu's prints usually had his signature appended. Several of his pupils imitated his style very closely. One of them, known as Harushige, and later as Shiba Kokan, in a book of "confessions," published toward the end of his life, admits having systematically made prints to be sold as those of the master. Besides these imitations, many re-engravings have been issued at various times. Thus it will be seen that the path of the collector of Harunobu's prints is beset with many stumbling blocks.

91. GIRLS PLAYING HANETSUKI (BATTLEDORE AND SHUTTLECOCK).

Signed: Suzuki Harunobu, ga. About 1763. Print from three colour blocks. Size 11½x16¼. Lent by John H. Wrenn.

This was printed in red, blue and yellow, but the fading of the colours has resulted in an entirely different harmony of buff and grays. The game of hanetsuki is in season at the New Year's holidays, which, under the Japanese lunar calendar, not infrequently came in the time of the plum tree blossoming, corresponding to our February.

92. LOVERS MEETING UNDER THE AUTUMN FULL MOON.

Signed: Suzuki Harunobu, ga. About 1764. Print from three colour blocks. Size 11¼x5½. Lent by Frederick W. Gookin.

When this print was made the advent of full colour printing was not far distant. The skill with which the three colours are handled presages what is to come.

93. MUSUME LEAPING FROM KIYOMIDZU TEMPLE WITH AN UMBRELLA AS A PARACHUTE.

Not signed. 1764. Size 10½x8. Lent by Frederick W. Gookin.

The year 1765 (Meiwa ni) is generally accepted as that in which Harunobu developed the art of colour printing to a point never before attained. For several years previous he, in common with other leading Ukiyoē artists, had been designing prints for which three colour blocks were used, but some time during the first year of Meiwa (1764) he entered upon a series of experiments in full colour printing, multiplying his colour blocks at first to five, and then to any number necessary to secure the effect at which he aimed, instead of limiting the colours to a few primary or secondary hues and the tints produced by their superposition. The first innovation made was probably the printed background. This with one stroke completely changed the character of the prints and opened a wide range of possibilities, which Harunobu was quick to perceive and which he lost no time in exploring. By using mixed tints instead of the colours theretofore employed by the print designers, the scope of the art widened as if by magic. Flushed with the joy of discovery he strove to produce prints that would have the charm of paintings and be worthy substitutes for them. To emphasize the new departure he adopted a special size and shape (about 11 by 8 inches) for his prints, and

not only chose subjects likely to appeal to men of taste, but treated them with a grace and refinement previously unknown in Ukiyo-ē. Portraits of actors, of which in the past he had made a few only, he now utterly scorned, and declared himself "the true successor of the painters in the department of printing."

The first of the prints in the new manner—nishiki-ē or brocade pictures they were called, from the many colours woven together in them—were little calendars for the second year of Meiwa (1765). It has hitherto been supposed that the calendar form was merely a convenient device by which Harunobu, proud of his new achievement, unostentatiously dated his prints. The fact that two editions of many of them were issued, one bearing the date and the other without it, indicates that this supposition is untenable. Instead, it is probable that the interest excited by the beauty of the new prints caused many literary men to order nishiki-ē calendars for distribution among their friends at New Year's. The celebration in 1765 of the nine-hundredth anniversary of the advent at the court of the Emperor Seiwa of Sugawara no Michizane, the celebrated statesman, scholar, caligrapher, and patron of art, canonized as Tenjin Sama, made calendars peculiarly appropriate mementos of the year. Undoubtedly some were made by Harunobu for sale in his shop, and when the occasion for them had passed other blocks were substituted for those bearing the numerals. Quite possibly the date blocks were in some instances an afterthought. Be that as it may, it is evident that the calendars were printed in the latter months of 1764 in preparation for the new year festal season.

In this print the numerals of the large months of 1765 are concealed in the medallions upon the girl's kimono.

94. TWO GIRLS IN A BOAT GATHERING LOTUS FLOWERS.

Signed: Harunobu, ga. Also signed by the engraver: Kyosen kō (work, i. e., engraved). Stamp: Kyosen. 1764. Size 8½x11½. Lent by Clarence Buckingham.

This is also a little calendar for Meiwa ni. The numerals for the large months are upon the obi of the kneeling figure.

95. GIRL ATTENDANT (YATORI ONNA) IN AN ARCHERY GALLERY.

Not signed. 1764. Size 8½x11½. Lent by Clarence Buckingham.

Again we have a little calendar for 1765. The year is inscribed upon the arrow holder; the large month numerals upon the obi (sash) but, lest they appear too obvious to please the artist's literary patrons, the ideographs are curiously decomposed and their members or strokes twisted into forms not readily recognizable. Here for the first time we have a background of opaque colour produced by mixing *gofun* (Chinese white) with the other pigments. In this, Harunobu, or his printer,—perhaps both in conjunction, for they, together with the engraver, probably worked in the same shop,—was a pioneer. The phrase "Yatori onna" signifies arrow-collecting woman, but it was also customary for the girls to do the shooting for the patrons of the galleries.

96. LADY STANDING IN THE DOORWAY OF A HOUSE.

Not signed. 1764. Size 11x8. Lent by Clarence Buckingham.

Another beautiful specimen of the prints of this eventful year. In refinement and grace of drawing Harunobu easily surpasses all his rivals. This print is also a calendar for 1765. The year is plainly inscribed upon the obi, while upon the kimono appear the ideographs otsu (negative), ondori (cock, the zodiacal sign for Meiwa ni), and the numerals for the small months. This print was issued in two different states. A copy of the second state, which is not a calendar, was in the Hayashi sale (Paris, 1902).

97. AN ARCHER AND TWO GIRLS.

Signed: Suzuki Harunobu, ga. 1764. Size 10¼x8. Lent by Frederick W. Gookin.

Every one of Harunobu's experiments brings out some new quality. Here the colour scheme is of the simplest; only a pale blue, a dull red purple, two yellows and olive, but how delightful the harmony, and who but a master could have placed the heads of the two girls in such relative position without spoiling the composition? The year is upon the turned-over flap of the man's kimono; the numbers of the large months appear as bamboo leaves in the pattern upon the olive kimono of one of the girls.

98. ANOTHER COPY OF THE FOREGOING.

Not signed. 1764. Lent by Frank Lloyd Wright.

A comparison of this print with the preceding number is instructive. This is plainly from a different edition. The colour

scheme has been changed, the signature omitted, and other blocks with new patterns substituted for those bearing the name of the year and the numbers of the large months.

99. THE ROKUROKUBI.

Signed by the engraver, Kyosen. Stamp: Kyosen no in. 1764. Size 10½x7½. Lent by Frederick W. Gookin.

Rokurokubi, or "swirling necks," are supposed to be people who, when asleep, have the faculty of elongating their necks until their heads reach out to places remote from their bodies. Here a girl's head appears above the frame of the *fusuma* (sliding partition) while through the opening at the right the outstretched neck shows as a tenuous white line. Hopping across the foreground are two curiously misshaped cocks (the zodiac sign for 1765), their bodies formed of the ideographs *mei* and *wa;* while upon the fusuma at the left is a beetle, whose body is made of the numeral *ni* (two). Upon a screen which appears above the fusuma is the character *shō* (small) and the numerals one, four, seven, nine, eleven, twelve; and upon the frame, *dai* (large) and two, three, five, six, eight, ten—the lunar months of 1765.

100. THE FOX WOMAN.

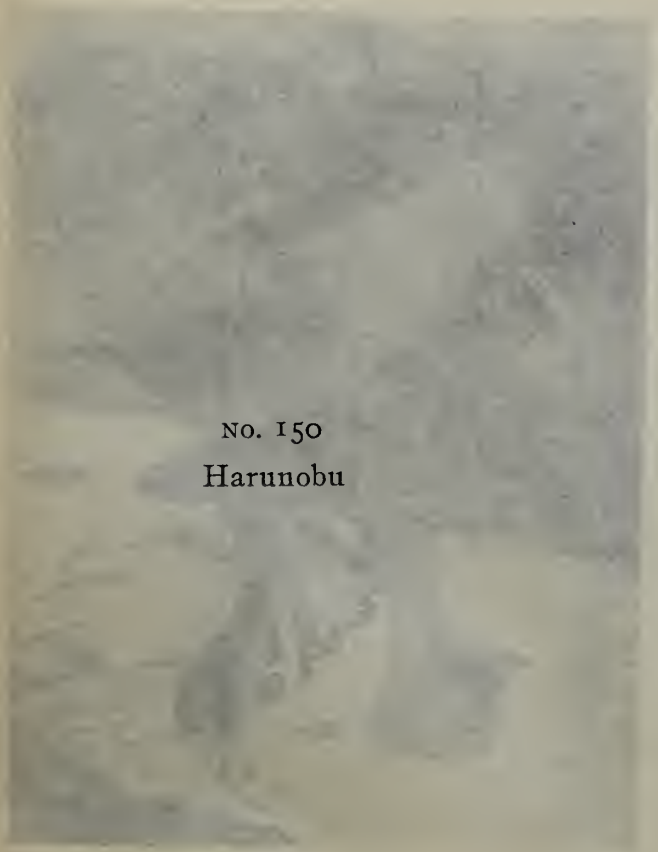
Signed: Suzuki Harunobu, ga. Also by the printer: Sekine Kaei, *shin* (printed), and the engraver, Seiha kō (engraved). 1764. Size 11½x8. Lent by Frederick W. Gookin.

In this calendar for 1765 the ideograph *dai* (large) and the numerals for the large months appear in the guise of leaflets falling from a willow tree.

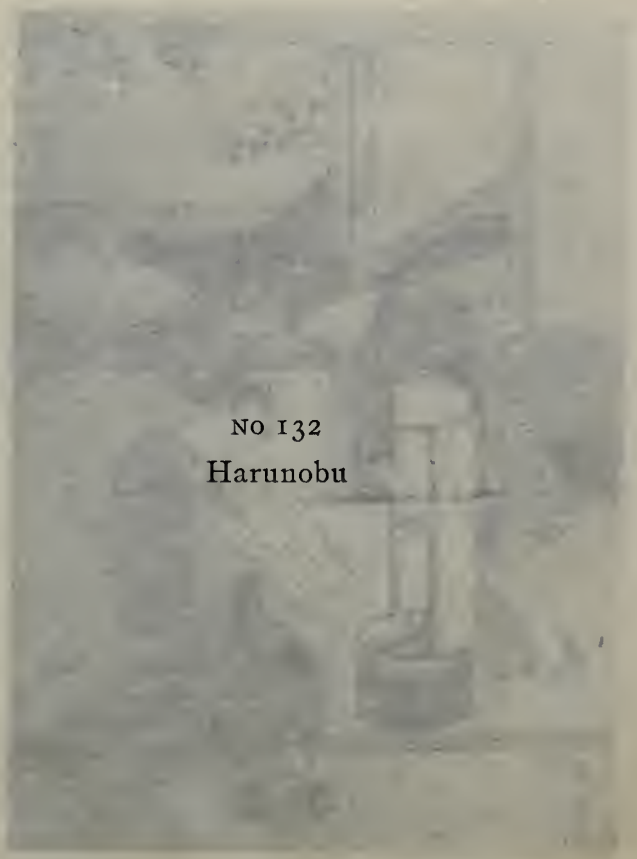
The fox, in Japanese folk-lore, is the personification of mischief and deviltry. Among his reputed supernatural powers is that of assuming various forms in furtherance of his wicked ends. As his age increases so do these powers and his cunning in their use. At fifty he is able to accomplish at will his favorite metamorphosis into the semblance of a woman, but his real nature is revealed when his image is reflected in water. In this print a young woman, gazing through a round window at her reflection in the water in the moat below, is seen to be in reality a fox.

101. AN OLD MAN ENTERTAINED BY GEISHAS.

Signed only by the engraver, Kyosen. 1764. Size 9x12½. Lent by John H. Wrenn.



No. 150
Harunobu



No 132
Harunobu

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A matchless proof of one of Harunobu's most important works of this year. *Meiwa ni* is written upon the border of the screen back of the figures, and the numerals for the large months appear upon the obi of the dancing girl.

The subject is a popular version or analogue of the historic incident of Shizuka, the concubine of Yoshitsune, dancing the Horaku (see No. 192) before Yoritomo at the shrine of Hachiman.

102. READING THE LOVE LETTER.

Not signed. 1764. Size 11x8. Lent by Frederick W. Gookin.

The subject is an analogue of a scene from Chushingura, the story of the Forty-seven Loyal Ronin. Yuranosuke, their chief, having received a letter apprising him of the movements of Moronao, whom they had sworn to kill, read it standing upon the veranda of his inn, where he supposed he was free from observation, but Kudayu, the spy, hidden beneath the floor, was able to master the contents. In this print we are shown a young woman reading a love letter which a young man hidden beneath a *futon* (comforter) is also enjoying. Couched in abstruse poetical phrase and worked into the text of the letter, something after the manner of an acrostic, are the year name, *Meiwa ni,* and the numbers of the large months. The learning necessary to decipher these points unmistakably to the calendar as made for some literary man.

103. ASAZUMA BUNE.

Not signed. Probably 1765. Size 11x8½. Lent by Frederick W. Gookin.

The variety and beauty of Harunobu's colour schemes is amazing. Time, however, has greatly transformed this print, the blue of sky and water being changed to warm, low-toned buff. The engraving and printing are noteworthy.

Asazuma was the mistress of Iyetsuna, the fourth Shogun, who neglected the cares of government for endless boating parties in her company. She is represented in the costume of a lady of the Fujiwara epoch. Beside her is a tsuzumi, a kind of drum, played upon by striking with the palm of the hand.

104. ONNA NO DARUMA.

Not signed. Probably 1765. Size 11¼x8½. Lent by Frederick W. Gookin.

Here the subject is a travesty of the reputed miracle of Daruma journeying to Japan across the sea upon a reed, a young woman attired in rose-coloured garments being put in place of the sage. Daruma (Sanskrit, Bodhi Dharma) was a Hindu who introduced the tenets of the Shin sect of Buddhism into China early in the sixth century. He is most commonly represented in an attitude of contemplation, wrapped in a red robe, having, it is said, thus spent nine years facing a blank wall.

105. YOUNG WOMAN BEFORE A TORII.

Signed: Suzuki Harunobu, ga, and by the engraver, Sekine Kaēi. Probably 1765. Size 11x8½. Lent by Clarence Buckingham.

The subject is similar to that described in the note to No. 186. Here the girl has in one hand a hammer, and in the other a nail she is about to drive into a pine tree which stands near the bank of a stream, near a torii, one post of which is seen at the right.

106. YOUNG WOMAN WALKING IN THE SNOW.

Signed: Harunobu, ga; also by the engraver, Seiha. 1765. Size 11¾x8¼. Lent by Clarence Buckingham.

Here we have a little calendar for the third year of Meiwa. It is a proof impression in remarkable condition, only the *gofun* (Chinese white) used for the high lights upon the snow, having slightly discoloured in places. The year and numbers for the large months appear upon the obi, though in characters so curiously decomposed as to be practically illegible except by persons of unusual erudition.

107. WOMAN AND YOUNG BOY UPON A VERANDA.

Signed by the engraver, Goro. Stamp: "Ryu," probably that of some previous owner. 1765. Size 11x8. Lent by Clarence Buckingham.

This is another calendar for Meiwa san (1766). The subject is a travesty upon the incident of the poet Ono no Komachi washing the ancient roll (see note to No. 425). A boy having got some ink splashes upon a letter belonging to his sister is about to apply a dipper of water, with probably disastrous results, while the young woman rushes forward to stop him. The ink splashes form the word *sho* (small) and the numbers of the small months are upon the letter, while the name of the year is upon the boy's *obi* (sash) and the numbers of the large months are upon the girl's kimono.

108. STREET SCENE: YOUNG GIRL FOLLOWED BY A MAID SERVANT.

Not signed. Probably 1765. Size 11x8½. Lent by Frederick W. Gookin.

Of another copy of this print exhibited in New York in 1896, Mr. Fenollosa, in "The Masters of Ukioye," wrote, "It seems as if the art could hardly achieve greater perfection." The figures have an indescribable charm; the use of transparent colour in some places and of the new opaque mixture in others gives both vivacity and solidity of effect.

109. GIRLS PLAYING SUGOROKU.

Signed: Harunobu. Probably 1765. Size 11x8½. Lent by Clarence Buckingham.

The game of Sugoruku has several varieties. That here depicted is a kind of backgammon. Its vogue has died out in recent years and it is not now generally known.

110. A VISIT FROM HOTEI.

Signed: Harunubu, ga. Probably 1765. Size 8½x10½. Lent by Frank Lloyd Wright.

Hotei, the embodiment of good nature and contentment, is one of the group of seven mythical beings known as "The Seven Gods of Good Fortune."

111. THE SUDDEN SHOWER.

Not signed. Stamp not decipherable, probably that of the engraver. Probably 1765. Size 11x8¼. Lent by Frederick W. Gookin.

A sudden shower causes a young woman to seize a pole and rush to take the washing from the line. In her haste she drops her *geta* (clog) and is turning to look for it.

112. THE BRANCH OF YAMABUKI.

Not signed. Probably 1765. Size 11¼x8½. Lent by Frederick W. Gookin.

Ota Dokan, renowned as the founder of Tōkyo, having in 1456 erected a stockade upon a hill which is now within the enclosure of the Imperial palace, being caught by a sudden shower, hastened to a farm house, hoping to borrow a straw rain coat. At the entrance he was met by a maid holding out to him a spray of yamabuki (Kerria Japonica) in flower. As this plant is sterile

he understood at once that she had no rain coat to offer. Much impressed by the incident he recorded it in the poem which is now a classic.

Nanaye ya ye
Hana wa sake domo
Yamabuki no
Mi no hitotsu da ni
Nakizō kana shiki

113. TWO GIRLS CONVERSING.

Not signed. Probably 1765. Size 11x8¼. Lent by Frederick W. Gookin.

This symphony in reds and grays represents two women seated upon the floor of a room. Between them is a box containing brushes and colours, and in the alcove at the back is a box full of large sheets of drawing paper.

114. THE CHERRY FLOWER FISHERWOMAN.

Not signed. Probably 1765. Size 11¼x8½. Lent by J. Clarence Webster.

A young woman stands by a stream holding a net with which to catch the blossoms fallen into the water from the cherry tree upon the opposite bank. The flowing curves of the water are most enchanting, and realistic in their suggestion of rapid motion.

115. YOUNG WOMAN BEFORE A GATE, HOLDING A LETTER UPON AN OPEN FAN.

Not signed. Probably 1766. Size 11x7½. Lent by J. Clarence Webster.

Here the blue of the sky and water are little if any changed, and the purple of the girl's kimono has a lovely "wet" quality that adds much to the charm of the print.

116. PERSIMMON GATHERERS.

Signed: Suzuki Harunobu, ga. Probably 1766. Size 11¼x8¼. Lent by J. Clarence Webster.

A young man holds a young girl upon his back that she may reach the persimmons growing on the other side of a straw fence.

117. WOMAN ON A VERANDA WITH TWO GIRL ATTENDANTS AND A PET DOG.

Signed by the engraver, Senga kō. Stamp. Senga. Probably late in 1766. Size 11¾x8½. Lent by Frederick W. Gookin.

In "The Masters of Ukioye," the catalogue of the Ketcham Exhibition of Ukiyo-ē paintings and prints held in New York in January, 1896, Mr. Fenollosa says of the copy of this print there exhibited, which differs from this in not having the engraver's signature: "In this wonderful print Harunobu about reaches the extreme possibilities of his experimental stage. There are fourteen or fifteen distinct tones lavished in a perfect shower of wealth on every part of the design. The background itself is a mosaic of light. But the most extraordinary thing is that they hold their place without undue confusion. This implies supreme mastery over two of the intrinsic dimensions of colour, which are not always considered; namely, the darkness and lightness of colours (*notan*) and the brilliancy and grayness of colours (*seiutsu*). He has now discovered how to use the very opaqueness of tones over paper so as to give them transparency of effect. What could be more liquid or enamel-like than the cool blue of the hanging curtain? How finely the yellow of the pillar cuts it! Observe the texture, as painting; the pigment, like spring frost, touching the hilltops of the surface, but sparing the valleys. Thus is colour physically diluted, as it cannot be in water-colour wash, by letting the white light, held in solution by the paper's fibres, diffuse itself outward through the thin veil of the pigment. Need we wonder that the name nishiki-e or embroidery painting was now bestowed upon this new art?

118. GIRLS GATHERING PLUM BLOSSOMS OVER A WALL.

Not signed. Probably early in 1767. Size 11x8½. Lent by Frederick W. Gookin.

119. CHOFU NO TAMAGAWA.

Not signed. About 1767. Size 11x8½. Lent by Clarence Buckingham.

This is one of the celebrated "Six Tamagawa" series. The title, which is a fanciful one, is suggested by the six rivers named Tama, in as many different provinces. Each print illustrates an ode which appears at the top. Here the subject is a young woman rinsing long strips of white cloth in a river.

120. NOJI NO TAMAGAWA.

Not signed. About 1767. Size 11x8½. Lent by Frederick W. Gookin.

Another of the "Six Tamagawa" series. Two girls by a stream are looking at the image of the full moon reflected in the water beneath a *hagi* (lespedeza) bush.

121. KINUTA NO TAMAGAWA.

Not signed. About 1767. Size 11x8½. Lent by Frederick W. Gookin.

This is a third print of the "Six Tamagawa" series. Two girls seated in a room are cleaning cloth by pounding. This process is known as Kinuta, which is also the name of a place on one of the Tamagawa. Through the bamboo lattice of a window the fruit-laden branches of a *kaki* (persimmon) tree appear, and upon the wall at the left two colour prints are shown.

122. IDE NO TAMAGAWA.

Not signed. About 1767. Size 11x8½. Lent by John H. Wrenn.

Still another of the "Six Tamagawa" series. Three girls are shown fording a shallow stream. On the bank behind them are yellow flowers of the yamabuki. This print, which is from the collection made by the old publishing house "Daikokuya," is in marvelous preservation, the colours little, if any, affected by time.

123. ANOTHER COPY OF THE FOREGOING.

About 1767. Lent by Clarence Buckingham.

Here the colours are charmingly faded and oxidized. As to which condition is preferable, opinions differ widely.

124. THE LOVER'S DUET.

Signed: Suzuki Harunobu ga. About 1767. Size 10½x8. Lent by Frederick W. Gookin.

Two lovers are seen seated upon a bench by a river and playing upon a samisen. Later editions of this print have colour blocks with quite different patterns.

125. YOUNG MAN PLAYING UPON A FLUTE (YOKO-BUĒ).

Signed: Suzuki Harunobu, ga. Probably 1767. Size 11x8¾. Lent by Clarence Buckingham.

The subject is a modern version of Ushiwaka playing before Jorurihime.

126. MUSUME WITH AN UMBRELLA IN A GALE OF WIND.

Signed: Suzuki Harunobu, ga. 1767. Size 10½x8. Lent by Clarence Buckingham.

127. WHO'S THERE?

Signed: Harunobu, ga. Probably late in 1767. Size 11¼x8½. Lent by Frederick W. Gookin.

A young woman at a window, having pushed the shoji aside, is looking out upon her lover who, with averted head, kneels in the snow under a partly opened umbrella. A broken wheel of a court wagon (gosho guruma) indicates that this is a modern version of an adventure of Prince Genji.

128. TWO GIRLS VIEWING CHERRY BLOSSOMS.

Not signed. Series Furyu Komachi. Probably 1768. Size 12½x 5½. Lent by John H. Wrenn.

The title "Shimizu" (waterfall), suggests the poetic resemblance borne by the blossoming cherry tree. The discolouration of the ground adds greatly to the charm of this print.

129. ANOTHER COPY OF THE FOREGOING IN DIFFERENT COLOURING.

Lent by Frank Lloyd Wright.

This is one of another edition and bears the signature: Suzuki Harunobu, ga.

130. GIRLS IN A SHOWER SAILING A TOY BOAT.

Not signed. Series: Furyu Komachi. Probably 1768. Size 12½x 5½. Lent by Clarence Buckingham.

The Japanese title *"Ami goi"* (praying for rain) refers to an incident in the life of the poetess Komachi.

131. TWO WOMEN ON A VERANDA.

Not signed. Series: Furyu Komachi. Probably 1768. Size 12½x 5½. Lent by J. Clarence Webster.

Here the title is "Kayo-i," or "visiting."

132. WOMAN READING A LETTER BY THE LIGHT OF AN ANDON (PORTABLE LAMP WITH WIND SCREEN) WHICH HER COMPANION HOLDS.
Signed: Harunobu ga. Probably 1768. Size 11¼x8¼. Lent by J. Clarence Webster.

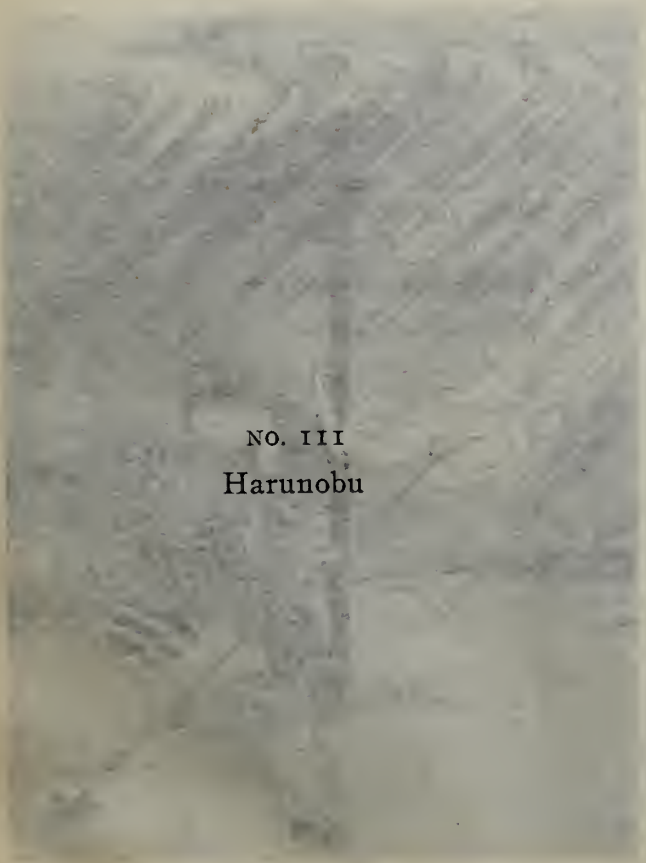
133. YOUNG MAN FASTENING A GIRL'S STRAW SANDAL.
Signed: Harunobu ga. About 1768. Size 11x8. Lent by Clarence Buckingham.
This print has been somewhat retouched by hand, with beni, to restore the colour that had faded.

134. FOOTBALL PLAYERS.
Signed: Harunobu ga. Probably 1768. Size 11x8½. Lent by Frederick W. Gookin.
Here the colour scheme is a harmony of gray green and what was once a dull purple. For some reason not easy to explain, although the Japanese foot-ball is a sort of shuttlecock and the object of the game is to keep it in the air as long as possible, the Ukiyo-e artists usually depict the players in attitudes not suggestive of violent action.

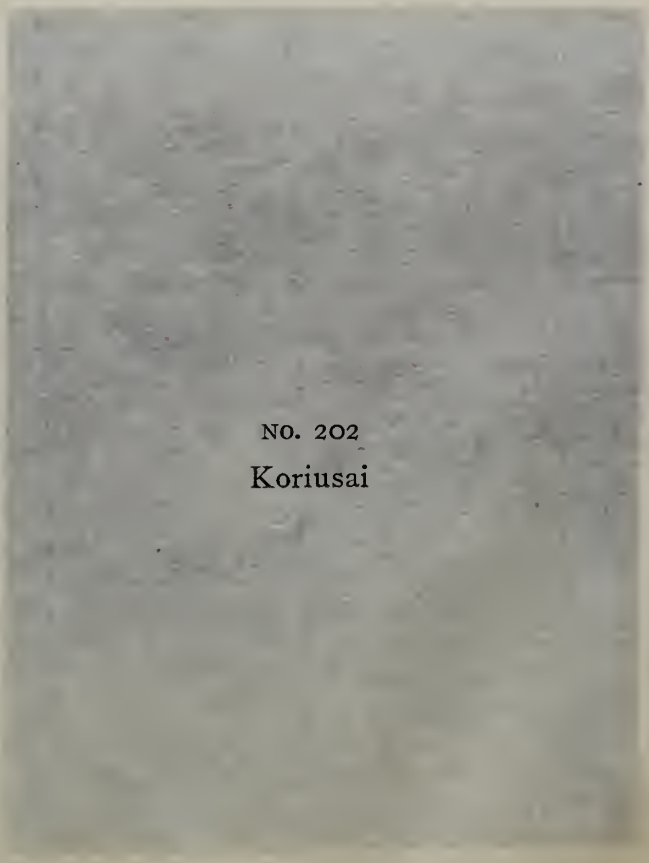
135. A LOVER'S INTERVIEW.
Signed: Harunobu ga. Probably 1768. Size 11x8½. Lent by Frederick W. Gookin.
Seated upon the floor of a room a young woman holds a letter behind her while her lover stands by her side talking to her. Through the open shōji is seen a stone water holder (chōzubachi). The soft effect of broken colour, especially noticeable in the girl's kimono, is due to printing upon paper that was nearly if not quite dry.

136. HAGI NO TAMAGAWA.
Signed: Suzuki Harunobu ga. Probably 1768. Size 11x8½. Lent by Frederick W. Gookin.
Two young women stand by a river looking at branches of lespedeza drooping in the stream.

137. A MIAI (LOOKING-AT-EACH-OTHER-MEETING).
Signed: Harunobu ga. Probably 1768. Size 8¼x11½. This print and others of the series, lent by J. Clarence Webster.
The series of seven prints of which this is the first, illustrate the marriage ceremonies. In Japan marriages are arranged by a



NO. 111
Harunobu



NO. 202
Koriusai

Harmon No. 111

Forrest No. 202

雨龍雷

Nakodo or "go-between," who is usually a friend of the families of both of the contracting parties. Before the father makes the final proposal for a wife for his son, a meeting called a *miai* is arranged. Here it is shown taking place in a teahouse near a Shinto temple.

138. THE ARRIVAL OF THE WEDDING GIFTS AT THE HOME OF THE BRIDE.

Among the presents will be noted two large red fish (*tai*) and two tubs of sake for the wedding feast.

139. THE WEDDING PROCESSION: CARRYING THE BRIDE TO THE HOUSE OF THE GROOM.

Even when the distance was short the bride was carried in a kago to the house of the groom.

140. CHANGING THE BRIDE'S DRESS.

141. THE MARRIAGE CEREMONY.

142. THE WEDDING FEAST.

143. THE FIRST BABY.

144. LADIES ADMIRING THE ARTIFICIAL WATERFALL AT KIYOMIDZU TEMPLE, KYŌTO.

Signed: Harunobu ga. Probably 1768. Size 11x8½. Lent by Frederick W. Gookin.

145. AFTER THE BATH.

Signed: Suzuki Harunobu ga. Probably 1768. Size 11x8½. Lent by Frederick W. Gookin.

A woman in a blue bath robe stands on the veranda of a house looking at a pot of pinks. In the background is a river, the waves indicated by embossed lines. Iris are growing in the water. The woman's robe is a marvel of line composition.

146. LOVERS ON A BALCONY.

Not signed. Probably late in 1768. Size 11x8. Lent by Frederick W. Gookin.

147. WOMAN STANDING ON A VERANDA READING A LETTER BY THE LIGHT OF A LANTERN SUSPENDED FROM A PINE TREE.
Signed: Harunobu ga. About 1768. Size 11¼x8¼. Lent by J. Clarence Webster.

148. A WOMAN SEATED IN A KAGO RESTING UNDER A CHERRY TREE.
Signed: Suzuki Harunobu ga. Probably 1768. Size 11¼x8¼. Lent by J. Clarence Webster.
By the woman's side an attendant is holding a coil of *hinawa* (fire rope) with which to light her mistress' pipe.

149. MOTHER DRESSING HER YOUNG SON'S HAIR.
Signed: Suzuki Harunobu ga. Probably 1768. Size 11x8. Lent by Frederick W. Gookin.

150. TWO WOMEN UNDER A WILLOW TREE IN A GALE OF WIND.
Signed: Suzuki Harunobu ga. Size 11x8½. Lent by Frank Lloyd Wright.

151. A LOVER'S DUET.
Signed: Suzuki Harunobu ga. Probably 1769. Size 11x8. Lent by J. Clarence Webster.

152. O-FUJI GRINDING COSMETICS AT HER FATHER'S SHOP NEAR ASAKUSA TEMPLE.
Not signed. 1769. Size 11¼x8¼. Lent by J. Clarence Webster.
This is one of a series of four prints that greatly increased Harunobu's reputation among the populace of Yedo. In the sixth year of Meiwa (1769) four young girls renowned throughout the city for their beauty, were selected to perform a ceremonial dance at the installation of a statue of Ishizu Shoshi at the temple of Yushima Tenjin. These girls were O-Hami and O-Hatsu, two of the temple attendants, O-Sen, a servant in the Kagiya teahouse at Kasamori temple, Yanaka, and O-Fuji, daughter of Niheiji, who had a tooth brush and cosmetic shop at Asakusa. Harunobu's four prints depicting these girls differ from each other only in certain details, the principal figures being much alike in all of them.

153. MUSUME CROSSING A BRIDGE ON A WINDY DAY.
Signed: Harunobu ga. Probably 1769. Size 11x8¼. Lent by Clarence Buckingham.

154. TEA-PICKERS.
Signed: Suzuki Harunobu ga. Probably 1769. Size 11x8½. Lent by Frederick W. Gookin.

155. RETURNING THE FOOTBALL.
Signed: Harunobu ga. Probably 1769. Size 11x8½. Lent by Clarence Buckingham.
A girl, standing upon a ladder placed against a garden wall, returns a football to a young man who has his hand outstretched to receive it.

156. YOUNG MAN AND GIRL PLAYING BATTLEDORE AND SHUTTLECOCK.
Signed: Harunobu ga. Probably 1769. Size 11x8¼. Lent by Clarence Buckingham.

157. WOMAN AT THE ENTRANCE TO A HOUSE.
Not signed. Probably 1769. Size 11x8½. Lent by Frederick W. Gookin.
Harunobu's figures now become taller, their heads more oval.

158. GIVING A LIGHT.
Signed: Suzuki Harunobu ga. Probably 1769. Size 11x8. Lent by Clarence Buckingham.
A young woman meets a man and stops to get a light from his pipe. A boy carrying a pair of *getas* (clogs) stands by. In the background is a snow-covered landscape with *mume* (plum) trees in bloom.

159. SCENE IN A JŌRŌ-YA.
Signed: Suzuki Harunobu ga. Probably 1769. Size 8½x12½. Lent by John H. Wrenn.

160. STREET SCENE.
Not signed. Probably 1769. Size 8¼x11. Lent by Frederick W. Gookin.

161. TWO WOMEN ON A BEACH BY THE SEA.
Signed: Harunobu ga. Probably 1769. Size 11½x8½. Lent by Clarence Buckingham.
One woman is seated in a kago resting upon the beach and the other is walking toward her.

162. SAYONARA.
Signed: Suzuki Harunobu ga. Probably 1769. Size 11x8½. Lent by John H. Wrenn.

Here the discolouration adds greatly to the effect. Without it the print would be far less charming.

163. BRIDE DRESSING FOR THE MARRIAGE CEREMONY.
Signed: Harunobu ga. Probably 1769. Size 11x8. Lent by J. Clarence Webster.

164. WOMAN GAZING AT THE MOON.
Signed: Harunobu ga. Probably 1769. Size 11x8½. Lent by Frederick W. Gookin.

165. SAYONARA.
Signed: Harunobu ga. Probably 1769. Size 11x8. Lent by J. Clarence Webster.

A woman stands upon the veranda of a house with her arm about a post at the corner, apparently taking leave of a man who is walking away carrying an umbrella over his shoulder.

166. WOMAN IN WHITE UNDER A SNOW-LADEN WILLOW TREE.
Not signed. About 1769. Hashira-ē. Size 28¾x4. Lent by Clarence Buckingham.

In his later years Harunobu gave special attention to designing pillar prints (*hashira-ē*). His finest works in this form are among the most distinguished performances of any artist in the Ukiyo-ē school.

167. WOMAN IN NIGHT GARMENTS READING A LETTER.
Signed: Suzuki Harunobu ga. Publisher: Eijudō. About 1769. Hashira-ē. Size 26x4¾. Lent by J. Clarence Webster.

168. WOMAN IN WINTER GARB.
Signed: Harunobu ga. Stamp: Harunobu. About 1769, Hashira-ē. Size 25x5¾. Lent by Clarence Buckingham.

When first printed the colour of the outer kimono was blue upon which the pattern of snow-laden pine trees cut out sharply.

169. GIRL WITH A YELLOW UMBRELLA IN A THUNDER STORM.
Signed: Harunobu ga. About 1769. Hashira-ē. Size 26½x5. Lent by Clarence Buckingham.

170. SHIRAI GOMPACHI.
Signed: Suzuki Harunobu ga. About 1770. Hashira-ē. Size 26½x4¾. Lent by Frank Lloyd Wright.

This print, which is entitled "Takano Tamagawa," is one of a series called "Fuzoku mu Tamagawa," or six popular versions of the rivers Tama.

171. WOMAN PLAYING WITH A PET KITTEN.
Signed: Harunobu ga. About 1770. Hashira-ē. Size 26½x4¾. Lent by Frank Lloyd Wright.

This is in the early colouring, beni and a warm orange-yellow predominating.

172. VERY TALL WOMAN.
Signed: Harunobu ga. About 1770. Hashira-ē. Size 27x5. Lent by Frank Lloyd Wright.

173. VERY TALL WOMAN.
Signed: Harunobu ga. About 1770. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

174. WOMAN HOLDING A DOLL.
Signed: Suzuki Harunobu ga. About 1770. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

Harunobu now tends toward the securing of effects by simpler means and the abandonment of many colour blocks. The red lead that here appears, handled with delightful restraint, in combination with a soft purple, now faded to a lovely warm gray, is comparatively new to his palette. A few years later it became for a time the favorite pigment of the print designers. Copies of this print exist in very different colourings.

175. WOMAN WITH A PET MONKEY.
Signed: Suzuki Harunobu ga. About 1770. Hashira-ē. Size 27¼x4½. Lent by Clarence Buckingham.

In the colour scheme of the first editions of Harunobu's more important works yellow was often a dominant note. Here two yellows were used in combination with purple and blue. The fading of the latter two into neutral citrines only adds to the beauty of the print, which is as charming in line as in colour.

176. WOMAN WALKING UNDER AN UMBRELLA IN THE SNOW.
Signed: Harunobu ga. Probably 1770. Size 11x2¾. Lent by J. Clarence Webster.

177. GOMPACHI MASQUERADING IN KOMUSO COSTUME BEFORE TWO GIRLS AT A WINDOW.
Signed: Harunobu ga. Probably 1770. Size 10½x8. Lent by Clarence Buckingham.

178. WOMAN IN A GAUZE KIMONO STANDING BY A POT OF PINKS.
Signed: Suzuki Harunobu ga. Publisher: Eijudō. About 1770. Hashira-ē. Size 24½x4¾. Lent by Clarence Buckingham.

179. THE RECALL.
Signed: Harunobu ga. Probably 1770. Size 11x3½. Lent by Frederick W. Gookin.
A young woman about to enter a house is halted by a young man who pulls at her sleeve. The conventional use of black to represent the night should be noted. How effective it is!

180. DANCING GIRL.
Signed: Harunobu ga. Probably 1770. Size 15x10. Lent by J. Clarence Webster.
This print reveals a new aspect of Harunobu's work. If he could have lived only a few years longer who can say what fresh marvels he might have had in store for us?

181. MUSUME VENDOR OF SWEETMEATS AT THE ENTRANCE TO KASAMORI TEMPLE.
Signed: Harunobu ga. Probably 1770. Size 11½x6. Lent by Frederick W. Gookin.

182. WOMAN CARRYING A TOY SAIL BOAT AND FOLLOWED BY A COMPANION HOLDING AN UMBRELLA OVER HER HEAD.
Large print. Signed: Suzuki Harunobu ga. About 1770. Size 14x10½. Lent by Clarence Buckingham.
In the last year of his life Harunobu began a series of large prints of which this is one, but so far as we know he designed only a few of them before death brought his labors to a close.

183. SHIRAI GOMPACHI.
Signed: Suzuki Harunobu ga. About 1770. Hashira-ē. Size 27½x4¾. Lent by Frederick W. Gookin.
In this marvellous print Harunobu surpasses himself. It is perhaps his finest work, masterly in its rare combination of

strength, sweetness and grace, beautiful in line, form, and colour, and having besides, that greatest charm of all, simplicity.

The subject is Shirai Gompachi, the ronin lover of the beautiful Komurasaki. The story of their attachment is familiar to every Japanese and is excellently told for English readers in Mitford's "Tales of Old Japan." In one hand the young man carries a basket hat (amigasa), which when worn rested upon his shoulders and effectively concealed his features. This and the flute carried in his other hand are distinguising features of the costume of the komuso, a name given to men of the Samurai class who, having committed some political offense or other crime, were permitted to take refuge in certain asylums known as Komuso-dera. Here they were under a rule as strict and autocratic as in any prison, but they had a certain amount of liberty provided they did not abuse the privilege. A second offense while living in the sanctuary was punishable with death. The komuso were obliged to wear a prescribed costume by which, when they went abroad, their identity was entirely hidden, and, as they were forced to live by begging, a flute instead of the voice was used to attract attention to their need. Gompachi adopted this costume as a disguise when visiting his lady love.

184. THE LOVERS KOMURASAKI AND GOMPACHI.
Not signed. 1770. Hashira-ē. Size 27x4¾. Lent by Clarence Buckingham.

This print is in Harunobu's last and noblest manner. The composition of line is masterful, the treatment of the black masses strong and splendid. Its dignity and grace steadily grow upon the beholder who has eyes to see. Nothing it would seem at first sight could be easier to do; few things it will be perceived after long and close study, could well be more difficult.

SHŌSHŌKEN

The name Shoshoken, which should, perhaps, be pronounced Komatsuken, is probably a pseudonym used by some well-known artist whose identity has not been determined. The few prints signed in this way are all works of distinction and were done in or about the year 1764.

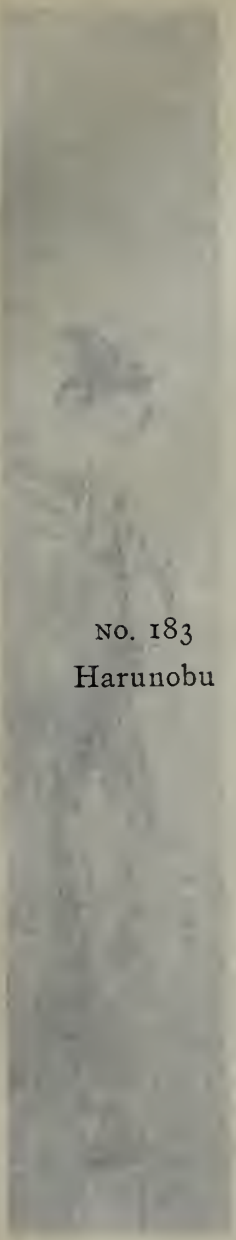
185. OIRAN SUPPORTED BY TWO ATTENDANTS.
Signed: Shoshoken ga. Also by the printer: Kinroku. 1764. Size 12¼x7¾. Lent by Clarence Buckingham.

The subject is a popular version of a scene in the palace of a nobleman, a Yoshiwara belle and her kamuro taking the place of the lady of the house and her attendants. The year Meiwa ni and the numbers of the months appear upon the garments of the kamuro. In design the print is elaborate, and both engraving and printing are done with great care. The printer Kinroku was renowned as the first to print in five colours. Usually when the signature of the engraver or printer appears it is engraved upon a separate block and imprinted upon a few copies only. In this case it is so engraved that it must have been used upon the entire edition.

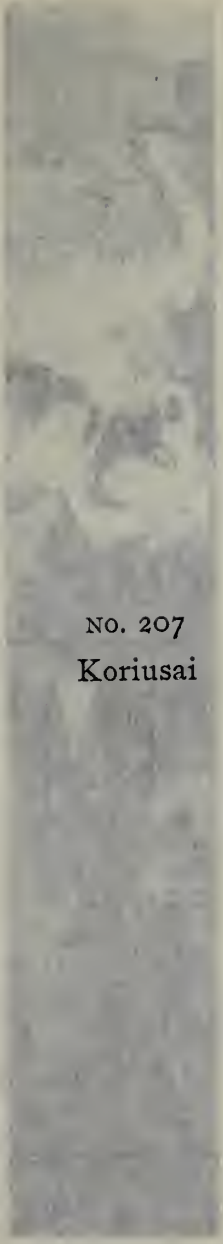
186. AN INCANTATION (USHI NO TOKI MAIRI).
Not signed. 1764. Size 11x6¾. Lent by Frederick W. Gookin.
A young woman with three lighted candles upon her head, and bearing a hammer in one hand while she holds up her garments with the other, is turning away from a pine tree, in the trunk of which she has driven three nails while uttering a curse against some faithless lover or hated rival, that the demons of the air (*oni*) may be let loose against the object of her wrath. (See Nos. 325 and 106). Overhead a storm cloud and flashes of lightning are suggested as well as the artist can manage. The numerals for the large months of 1765 appear upon the woman's *obi* (sash).

KITAO SHIGEMASA

Kitao Sasuke, known as Shigemasa, was born in Yedo in 1740 and began his career as an employee in the shop of Sawaraya Mohei, the leading bookseller and publisher (not, however, of Ukiyo-ē works) in Japan. It is probable that he was employed because of his extraordinary skill as a calligrapher, and that while with this house he found ample opportunity for copying works by prominent artists and studying their style. For a short time before the death of Shigenaga he was a pupil in his studio, and at the age of twenty began to make designs for actor prints which were in some respects an advance upon any similar works by the older artists. Establishing himself at Odenmacho, Nichome, he was in great demand as a calligrapher, it being said that in the three capitals, Yedo, Kyōto, and Ōsaka, there was no one superior to him. Much of his time was given to book



No. 183
Harunobu



No. 207
Koriusai

鈴木春信画

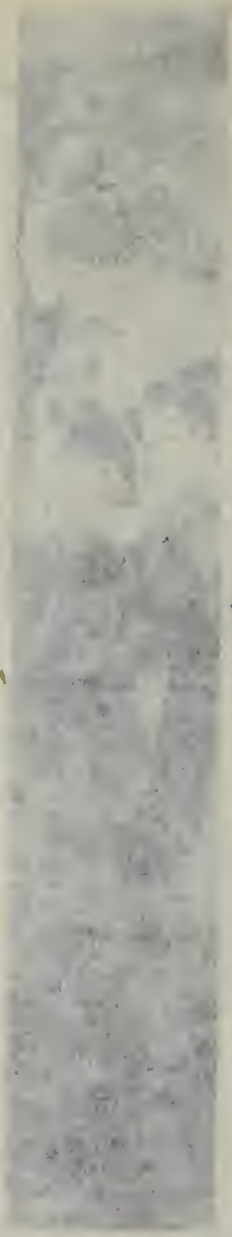


illustration. He made designs for at least twenty-seven works, one of them, the "Seiro Bijin Awase Kagami," which he illustrated in collaboration with Katsukawa Shunsho, standing at the head of Japanese book-making. His prints are comparatively few, but of distinguished character. In later life he resided at Otsukamura, Negishi, then a suburb of Yedo. He died in 1820, aged 80.

187. BANDO HIKOSABURŌ AS WATASHIMORI NO TOMOKICHI, ALIAS FUGITARŌ.
Signed: Kitao Shigemasa ga. About 1762. Hoso-ē from three colour blocks. Size 12¼x5½. Lent by Clarence Buckingham.

188. ICHIKAWA YAOZŌ AS MUREGAMI CHOHACHIRŌ AND IWAI HANSHIRŌ AS MUME NO OYOSHI.
Signed: Kitao Shigemasa ga. Publisher: Ise-ya. About 1763. Hoso-ē from three colour blocks. Size 12¼x5½. Lent by Frederick W. Gookin.

189. BANDO HIKOSABURŌ, ALIAS SHINSUI, IN THE TITLE ROLE OF THE DRAMA "SATSUMA GENGOBEI."
Signed: Kitao Shigemasa ga. Publisher: Murataya. Hoso-ē from three colour blocks. Size 12¼x5½. Lent by Frederick W. Gookin.

190. THE CELEBRATED CALLIGRAPHER ONO NO DOFU IN THE GARB OF A YOUNG MAN OF FASHION, WALKING ON THE BANK OF A STREAM AND WATCHING A FROG LEAPING IN AN EFFORT TO CATCH A WILLOW BRANCH.
Signed: Kage (?) ga. 1764. Size 10½x7½. Lent by Frederick W. Gookin.

Shigemasa was not backward in profiting by Harunobu's experiments. This print is a calendar for Meiwa second; the character *dai* (large) and the numerals for the large months being introduced into the pattern on the man's kimono.

191. GIRLS ARRANGING FLOWERS.
Signed: Shigemasa ga. About 1768. Size 10½x7½. Lent by Clarence Buckingham.

Here Shigemasa imitates Harunobu's style, but he was too strong a man to follow anyone's lead except momentarily.

192. DANCING GIRL WITH DOUBLE UMBRELLAS DANCING THE HORAKU.
Not signed. About 1775. Size 9x6½. Lent by Frederick W. Gookin.
Shigemasa has now developed his own characteristic style.

193. TWO GIRLS DANCING THE MIYAKO DORI (SEA GULL DANCE).
Not signed. About 1775. Size 13x9¼. Lent by Frederick W. Gookin.

194. TWO GEISHAS IN SUMMER COSTUME.
Series: Tosei Mitate Bijin Hakkei. Not signed. 1776. Size 15x10. Lent by Clarence Buckingham.
This print bears an inscription, probably contemporary, indicating the year 1776 as its date. It is stated that the transparent fabric worn by the girl who is standing was first depicted in colour prints in the year An-ei 5 (1776).

195. TWO WOMEN STANDING, ONE HOLDING A SAMISEN LISTENS TO HER COMPANION WHO IS READING FROM A BOOK.
Not signed: Probably 1777. Size 15½x10½. Lent by Clarence Buckingham.
This is, perhaps, Shigemasa's masterpiece. In it he reaches the height of his power. Note how the patterns on the draperies supplement the rhythm of the black outlines.

196. TSUZUMI PLAYER.
Not signed: About 1778. Size 15x11. Lent by Clarence Buckingham.
Shigemasa's brush strokes may almost be described as melodious. They are not so vigorous as Kiyonaga's, but more flowing and more serene.

197. TWO GEISHAS STANDING.
Series; To-zai-nàn-boku Bijin. Not signed. About 1779. Size 15x10. Lent by J. Clarence Webster.
The artist's title is "toho no bijin,"—Eastern beauties, that is to say, beautiful women of Yedo, the Eastern capital.

KORIUSAI

Isoda Shobei Masakatsu, known as Koriusai (Lake dragon studio), was a samurai, and until he became a *ronin* was a retainer of the noble family of Tsuchiya of Ogawamachi, Yedo. Breaking away from the restraints that were imposed upon men of his class, he entered the studio of Nishimura Shigenaga, but soon left it to become a pupil of Harunobu, and was given the name of Haruhiro. His early work is so much like that of Harunobu that if not signed it might well be taken for it. He had a studio at Yonezawa-cho, Yagenbori, Ryogōku, close to that of Harunobu, and after Harunobu's death he was for more than a decade, until distanced by Kiyonaga, the foremost artist of the school, equalled only by Shunsho and Buncho, whose work lay in a different field, and by Shigemasa, who produced comparatively little. Koriusai was particularly skillful as a designer of pillar prints (hashira-ē). He was also a colourist of the first rank. About 1881 he gave up print designing and devoted his attention to painting, and was given the honorary title of Hōkyō. The date of his death is not known.

198. A DUET.
Signed: Koriu ga. About 1769. Size 8¼x11. Lent by Frederick W. Gookin.
Two girls are seated in a room, one playing upon a kokyu and the other upon a koto (a kind of harp).

199. TWO GIRLS IN A BOAT TALKING TO A THIRD ATTIRED IN THE COSTUME OF GOMPACHI, WHO STANDS ON THE RIVER BANK.
Signed: Koriusai ga. About 1771. Size 10½x7¾. Lent by J. Clarence Webster.

200. GIRL ARRANGING FLOWERS IN A LARGE BRONZE VASE.
Signed: Koriusai ga. About 1771. Size 10½x7¾. Lent by J. Clarence Webster.

201. VIEW OF FUJI SAN FROM LAKE HAKONE AT SUNRISE.
Signed: Koriu ga. About 1772. Size 9½x7½. Lent by John H. Wrenn.

202. HO-O FLYING OVER THE SEA AT SUNRISE.
Signed: Koriu ga. About 1772. Size 10½x8. Lent by John H. Wrenn.

Here we have a work in classical style. The prints of the series to which this belongs are held in high esteem by collectors.

203. THE WHITE COCK.
Signed: Koriusai zu. About 1772. Size 10½x8. Lent by John H. Wrenn.

The cock is shown flying through the air and about to alight upon a veranda, whereon is a pot of *fukujuso* (Adonis sibirica) in bloom. The sky, now a lovely buff hue, was when first printed, a soft blue. In its original condition the effect was doubtless stronger, the white bird standing out in clear relief against the blue, but it could hardly have been so exquisite as it is now.

204. TWO COCKS FIGHTING.
Signed: Koriu ga. About 1772. Size 10½x8½. Lent by Clarence Buckingham.

205. GIRLS DIGGING IN THE SNOW FOR YOUNG BAMBOO SHOOTS.
Series: Fuzoku Yamato Nijushi ko. Signed: Koriusai ga. About 1772. Size 10½x8. Lent by Clarence Buckingham.

The subject is an Ukiyo-ē version of the legend of Moso (Chinese Meng Tsung) one of the twenty-four paragons of filial piety. Moso's mother having fallen ill during the winter and craving a soup made from the young shoots of the bamboo, he betook himself weeping to a neighboring bamboo grove, when lo! his filial affection moving heaven and earth, the frozen soil suddenly burst at his feet and an abundance of succulent shoots appeared.

206. GIRL HANGING UP MOSQUITO NETS AT BED TIME.
Signed: Koriu ga. About 1772. Size 10½x7¾. Lent by Frank Lloyd Wright.

207. YOUNG LOVERS STANDING UNDER A CHERRY TREE.
Signed: Koriusai ga. Hashira-ē. Size 28½x5¼. Lent by Frank Lloyd Wright.

This is one of Koriusai's finest works, large in feeling, exquisite in colour and in composition of line and mass.

208. TALL GIRL PLAYING BATTLEDORE AND SHUTTLECOCK.
Signed: Koriusai ga. About 1772. Hashira-ē. Size 26x5. Lent by J. Clarence Webster.

209. YOUNG MAN ON THE BRINK OF A RIVER HOLDING A GIRL ON HIS BACK AND LOOKING AT HER FACE REFLECTED IN THE WATER BELOW.
Signed: Koriusai ga. About 1772. Hashira-ē Size 26½x5. Lent by Clarence Buckingham.

210. YOUNG MAN PLAYING A FLUTE TO ATTRACT A WOMAN WHO STANDS INSIDE A GATE.
Signed: Koriusai ga. About 1772. Hashira-ē. Size 26¼x5. Lent by Frank Lloyd Wright.
This is an analogue of Ushiwaka playing before Jorurihime, (See No. 36).

211. WOMAN STANDING IN THE CORNER OF A ROOM.
Signed: Koriusai ga. About 1773. Hashira-ē. Size 27½x4¾. Lent by J. Clarence Webster.

212. YOUNG MAN IN A WINDOW LOOKING AT A GIRL WALKING BY.
Signed: Koriusai ga. About 1773. Hashira-ē. Size 26¾x4½. Lent by J. Clarence Webster.

213. LADY WITH A PET CAT.
Signed: Koriusai ga. About 1773. Hashira-ē. Size 28½x5⅛. Lent by Frank Lloyd Wright.

214. LADY HANDING A LETTER TO A YOUNG MAN WHO KNEELS TO RECEIVE IT.
Signed: Koriusai ga. About 1773. Hashira-ē. Size 28½x5⅛. Lent by Frank Lloyd Wright.
The variety of Koriusai's compositions in this form is inexhaustible. This and the following number are among his most charming works.

215. WOMAN COMING FROM THE BATH.
Signed: Koriusai ga. About 1773. Hashira-ē. Size 26½x4¾. Lent by Clarence Buckingham.

216. WOMAN BEARING A LETTER DESCENDING A FLIGHT OF STEPS, WHILE A YOUNG MAN ON A BALCONY ABOVE CLAPS HIS HANDS TO CALL HER BACK.

Signed: Koriusai ga. About 1773. Hashira-ē. Size 28½x5⅛. Lent by Clarence Buckingham.

217. GIRL ENTERING A HOUSE, CARRYING A LETTER BOX OF BLACK LACQUER.

Signed: Koriusai ga. About 1773. Hashira-ē. Size 28½x5⅛. Lent by J. Clarence Webster.

218. THE EVENING BELL AT MIIDERA.

Series: Ōmi Hakkei. Signed: Koriu ga. About 1773. Size 10½ x7¾. Lent by Frank Lloyd Wright.

Here we have a classical theme, one of the eight famous scenes on Lake Biwa, turned topsy-turvy and made into a jest. Instead of the usual landscape the scene is a young woman leaning forward to speak to a young man seated upon the floor of a room, one side of which is open showing a glimpse of temple roofs above the cloud that envelops the middle distance.

219. THE OIRAN KARAUTA (CHINESE POEM) AND KUREYUKI (EVENING SNOW) WALKING IN THE SNOW, A MAN SERVANT ATTENDING THEM.

Series: Seiro Meifu Hakkei, or Eight Famous Beauties of the Yoshiwara. Signed: Koriu ga. About 1773. Size 10½x7¾. Lent by Clarence Buckingham.

220. WOMAN HOLDING A LANTERN AND TURNING TO LOOK AT THE SHADOWS OF TWO MEN ON THE WINDOW PANES.

Signed: Koriusai ga. About 1773. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

221. GIVING A LIGHT.

Signed: Koriusai ga. About 1773. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

The subject of this print is the same as that of No. 158, by Harunobu.

222. YOUNG MAN CARRYING A FALCON.

Signed: Koriusai ga. About 1773. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

223. USHIWAKA PLAYING THE FLUTE TO ATTRACT THE PRINCESS JORURIHIME.
Signed: Koriusai ga. About 1774. Hashira-ē. Size 27½x4¾. Lent by Frank Lloyd Wright.

224. STREET SCENE IN THE YOSHIWARA.
Signed: Koriusai ga. About 1794. Hashira-ē. Size 27x4¾. Lent by Frank Lloyd Wright.

225. WOMAN STANDING INSIDE A SNOW-LADEN GATE, WATCHING A YOUNG MAN CARRYING AN UMBRELLA.
Signed: Koriusai ga. About 1774. Hashira-ē. Size 27¾x5. Lent by Clarence Buckingham.

226. WOMAN WALKING IN THE SNOW.
Signed: Koriusai ga. About 1775. Size 10½x7¾. Lent by J. Clarence Webster.

Orange now becomes predominant in Koriusai's colour schemes. Here it contrasts delightfully with the blue and the white.

227. THE SPY GLASS NOT USED.
Signed: Koriusai ga. About 1775. Size 10½x7¾. Lent by J. Clarence Webster.

A young man seated upon the floor of a room having one side open upon a balcony is gazing at a girl who stands before him. The artist has indicated the landscape he might see if he were looking through the spy glass he holds to his eye.

228. TWO WOMEN ON THE VERANDA OF A TEA-HOUSE OVERLOOKING THE SUMIDA RIVER.
Signed: Koriusai ga. About 1775. Hashira-ē. Size 28x4¾. Lent by Frank Lloyd Wright.

229. YOUNG MAN AND WOMAN VIEWING THE SUNRISE.
Signed: Koriusai ga. About 1775. Hashira-ē. Size 28x4¾. Lent by Clarence Buckingham.

230. THE OIRAN TAKIKAWA AND KATARAI OF OGIYA.
Signed: Koriusai ga. Publisher: Eijudō. About 1776. Size 15x10. Lent by Clarence Buckingham.

231. THREE YOUNG WOMEN READING A LETTER.
Signed: Koriu ga. About 1776. Hashira-ē. Size 27½x4¾. Lent by Clarence Buckingham.

In Japan letters are written upon long strips of paper, which, when unrolled, can be passed from hand to hand as shown in this picture.

232. THE OIRAN SHIZUKA OF TAMAYA.
Signed: Koriusai ga. Publisher: Eijudō. About 1776. Size 15x10. Lent by Frederick W. Gookin.

In his line composition Koriusai was especially expert in, so to speak, carrying the lines through. The skillful way in which the lines are interwoven and the eye is led from one to another is well shown in this print.

233. THE OIRAN MOROKOSHI AND ATTENDANT PLAYING WITH A SMALL BOY.
Signed: Koriusai ga. Publisher: Eijudō. About 1776. Size 15x10. Lent by John H. Wrenn.

234. TWO GEISHAS.
Signed: Koriu ga. About 1777. Hashira-ē. Size 27½x5. Lent by Frank Lloyd Wright.

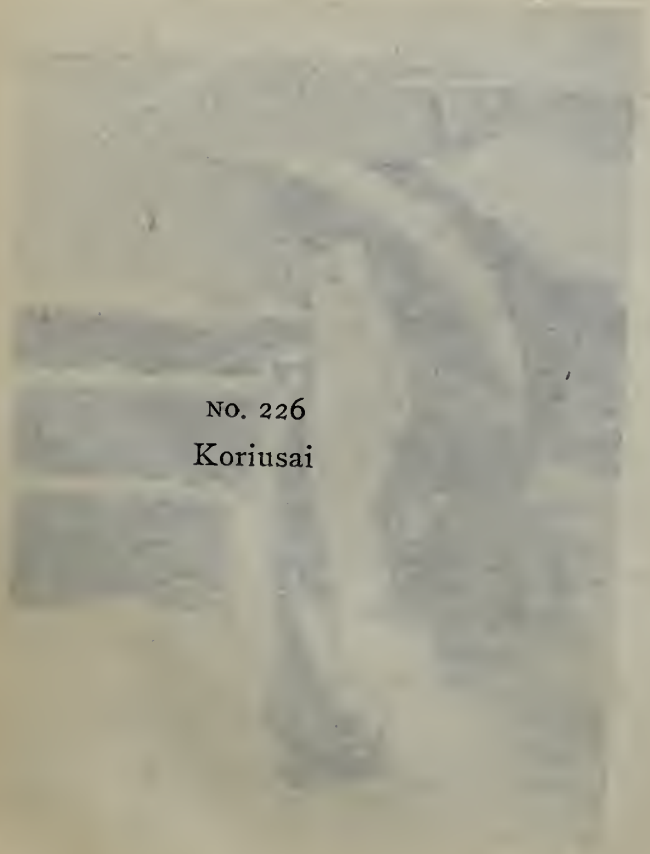
235. TWO GIRLS STANDING.
Signed: Koriusai ga. About 1777. Hashira-ē. Size 27½x5. Lent by Frederick W. Gookin.

236. THE OIRAN KATSUYAMA OF YOTSUMAYA AND ATTENDANTS PLAYING WITH A CAT.
Signed: Koriusai zu. Publisher: Eijudō. About 1778. Size 15x10. Lent by J. Clarence Webster.

Here again the subtleties and refinements of the line composition repay careful study.

237. WOMAN WITH A PET MONKEY.
Signed: Koriusai zu. About 1778. Size 39x6¼. Lent by Clarence Buckingham.

238. MOTHER AND BOY.
Signed: Koriu ga. About 1778. Hashira-ē. Size 28½x4¾. Lent by Frank Lloyd Wright.



No. 226
Koriusai

No. 261
Shunshō

Exchange
Dec. 1921

春章画

239. TWO WOMEN UNDER AN UMBRELLA IN WIND AND RAIN.
Signed: Koriusai ga. About 1780. Hashira-ē. Size 28½x4¾. Lent by Frank Lloyd Wright.

240. OIRAN AND ATTENDANT.
Signed: Koriusai ga. About 1780. Hashira-ē. Size 27x4½. Lent by Frank Lloyd Wright.

241. A POPULAR VERSION OF YURANOSUKE READING A LETTER WHICH IS READ ALSO BY KUDAYU HIDDEN BENEATH THE VERANDA, AND KARU SEATED ON THE BALCONY ABOVE.
Signed: Koriu ga. Publisher: Eijudō. About 1782. Hashira-ē. Size 28x5. Lent by Frank Lloyd Wright.

Kiyonaga's style now begins to be reflected in Koriusai's work. The subject is from the story of the Forty-seven Loyal Ronin (Chushingura). See note to No. 102.

242. YOUNG WOMAN UNDER A SNOW-LADEN UMBRELLA HALTING WHILE A MAN FASTENS HER GETA.
Signed: Koriusai ga. Publisher: Eijudō. About 1782. Hashira-ē. Size 28½x5. Lent by Frank Lloyd Wright.

KATSUKAWA SHUNSHŌ

Second only to Harunobu among the Ukiyo-ē artists of the Meiwa period, and his superior in some qualities, was Katsukawa Shunsho. His prints form a parallel series to those of Harunobu, though in a different field. Indeed, it is not improbable that some of the innovations, especially in the colour schemes, were devised by Shunsho. Of his life few details are known. His personal name was Yusuke, and he was a pupil of the painter Katsu Miyagawa Shunsui. Following the example of his master he combined the first two names and shortened them to Katsukawa. In early life he was very poor and lived in the house of the publisher Hayashi Hichiēmon at Ningyo-cho, Yedo. His prints prior to 1765 are not very good and could hardly have given promise of the splendid work that came from his hand only a little later. When the new style of nishiki-ē prints came in, he perceived an opening for his talent in making portraits of actors

in the novel manner. His first efforts in this style, though somewhat crude, had a compelling quality that brought instant recognition and he very soon became famous. For about fifteen years he continued to produce actor prints in large numbers, and also illustrated a number of books in collaboration with Shigemasa and Ippitsusai Buncho. His works have hardly been appreciated yet as they deserve. The best of them yield a pure aesthetic joy that is as rare as it is precious. In his later years Shunsho gave up print designing and devoted himself to painting. He died on the 11th day of the 12th month of Kansei 4 (1792) and was buried at Saifukuji Temple, Asakusa. Shunsho often used a seal shaped like a jar, upon which was inscribed the ideograph, "Hayashi." For this he obtained the nickname Tsubo (little jar).

243. THE ACTOR ICHIKAWA DANJURŌ.
Signed only by stamp: Hayashi. About 1766. Size 12¼x5½. Lent by Frank Lloyd Wright.

244. THE ACTOR NAKAMURA SUKEGORŌ.
Stamp only: Hayashi. About 1766. Size 12¼x5½. Lent by Frank Lloyd Wright.

245. ICHIKAWA YAOZŌ IN THE ROLE OF SEIGEN.
Signed: ga. Stamp: Hayashi. About 1766. Size 12¼x6. Lent by Frederick W. Gookin.

246. THE ACTOR NAKAMURA SUKEGORŌ.
Signed: Shunshō ga. Stamp: Hayashi. About 1767. Size 12x5½. by Frank Lloyd Wright.

247. SCENE FROM A DRAMA. THE ACTORS ICHIKAWA DANJURŌ AND MATSUMOTO KŌSHIRŌ.
Signed only by stamp: Hayashi. About 1766. Size 12¼x5½. Lent by Frank Lloyd Wright.

248. THE ACTORS ICHIKAWA DANJURŌ AND NAKAMURA UTAEMON.
Signed only by stamp: Hayashi. About 1767. Size 12¾x6. Lent by Frank Lloyd Wright.

249. THE ACTOR NAKAMURA KATSUGORŌ.
Signed: Shunshō ga. Stamp: Hayashi. About 1767. Size 12x5½. Lent by Frank Lloyd Wright.

250. SCENE FROM A DRAMA. THE ACTORS ICHIKAWA DANJURŌ AND ICHIMURA UZAEMON.
Signed only by stamp: Hayashi. Publisher: Yamamoto. About 1767. Size 12¾x6. Lent by Frank Lloyd Wright.

251. THE ACTOR ICHIKAWA DANJURŌ.
Signed: Katsukawa Shunshō ga. Stamp: Hayashi. About 1767. Size 11¾x5½. Lent by Frank Lloyd Wright.

252. ICHIKAWA DANJURŌ AS CHŌRYŌ AND SAWAMURA SŌJURŌ AS KŌSEKIKŌ.
Signed: Shunshō ga. Stamp: Hayashi. Probably 1767. Size 13x6. Lent by Frederick W. Gookin.

The legend of the meeting of Chōryō and Kōsekikō has many variants. Chōryō is the Japanese name for Chang Liang, one of the "Three Heroes of China," who is said to have lived about 200 B. C. One day when crossing the bridge of Kahi, there passed, mounted upon a sorry-looking nag, an old and poor looking man, whose shoe fell off and dropped to the river bank beneath the bridge. Moved by pity for the old man, Chōryō picked up the shoe, though keenly feeling the indignity, and replaced it upon the owner's foot. As a reward for this becoming spirit the old man, who was no other than the great sage Hwang Shi Kung (or in Japanese, Kōsekikō), the "Yellow Stone Elder," gave him a roll of manuscript and told him that the man who read the book would become a councillor of the Emperor. This, in fact, Chōryō did a few years later, when the Han dynasty was established. Chōryō is usually represented in this scene as standing upon a dragon. The dragon being the symbol of imperial power, this signifies that Chōryō was capable of becoming Emperor did he so desire. Instead he resigned his office to search for the elixir of eternal life, and as this involved giving up the use of ordinary food, his demise soon followed.

253. NAKAMURA GAKUEMON AS SEIGEN.
Signed: Shunshō ga. Stamp: Hayashi. About 1768. Size 12¼x6. Lent by Clarence Buckingham.

254. THE ACTOR ARASHI ŌTOHACHI.
Signed only by stamp: Hayashi. About 1768. Size 12¼x5¾. Lent by Frederick W. Gookin.

255. PORTRAIT OF THE FOURTH ICHIKAWA DANJURŌ AS SOGA-NO-GORŌ.
Signed: Katsukawa Shunshō ga. Stamp: Hayashi. Publisher: Maruya Jinpachi. Probably 1769. Size 15x10. Lent by Frederick W. Gookin.

From the period of Genroku (1688-1703) down to very recent times, the name of Ichikawa Danjurō has been borne by nine of the leading tragedians of the Japanese stage. The name Danjurō became in effect a title of honor which could be held only by the head of the Ichikawa line (or family, though the succession was in several instances to men taken into it by adoption). Similarly each of the families of actors had a name more distinguished than the others, which was borne by its chief representative.

256. THE ACTOR ICHIKAWA DANJURŌ.
Signed only by stamp: Hayashi. About 1769. Size 12¼x5¾. Lent by Frank Lloyd Wright.

257. NAKAMURA NAKAZŌ IN THE ROLE OF RAIGŌ ASHARI.
Signed: Shunshō ga. Stamp: Hayashi. 1770. Size 12¼x5¾. Lent by Frederick W. Gookin.

This print bears an inscription, probably contemporary, giving the actor's name and his role, the name of the theatre, "Nakamura Za," and the date, summer of 1770.

258. THE ACTOR ARASHI SANGORŌ.
Signed: Shunshō, ga. Stamp: Hayashi. About 1770. Size 12¼x 5¾. Lent by Frederick W. Gookin.

259. THE ACTOR ARASHI SANGORŌ.
Signed: Shunshō, ga. Stamp: Hayashi. About 1770. Size 13x6. Lent by Frank Lloyd Wright.

260. THE ACTOR NAKAMURA KATSUGORŌ.
Signed: Shunshō ga. Stamp: Hayashi. 1770. Size 12½x6. Lent by Frank Lloyd Wright.

261. GOMPACHI AND KOMURASAKI.
Signed: Shunshō ga. 1770. Size 15½x10¼. Lent by Frederick W. Gookin.

The prints designed by Shunshō having subjects not connected with the stage are rare. This one has been remarkably pre-

served. Except that the sky has changed from blue to buff this is as fresh as when it came from the printer's hands.

262. THE ACTOR ŌTANI HIROJI.
Signed: Shunshō ga. 1770. Size 12¾x6. Lent by Frederick W. Gookin.

263. TWO YOUNG WOMEN CROSSING A BRIDGE.
Signed: Shunshō ga. Publisher: Wurukogata ya. The red stamps are those of Wakai, late of Tōkyo, and Tadamasa Hayashi, late of Paris, both well-known dealers and connoisseurs. 1771. Size 15x10. Lent by J. Clarence Webster.

Apparently Shunshō made very few prints of this size and character. They are very rare.

264. THE ACTOR NAKAMURA MATSUE.
Signed: Shunshō ga. 1771. Size 11¾x5¼. Lent by Frank Lloyd Wright.

265. THE ACTOR SEGAWA KIKUNOJŌ AS AN OIRAN STANDING IN AN ATTITUDE OF DEJECTION ON THE BANK OF A RIVER BESIDE A SNOW-LADEN LANTERN.
Signed: Shunshō ga. 1771. Size 12¼x5¾. Lent by Clarence Buckingham.

Segawa Kikunojō was the stage name of the leading representative of one of the most famous families of actors, who made a specialty of female roles. The rise of the theatre in Japan dates from the beginning of the sevententh cntury, when Sadoshima Masakichi erected a stage in the dry bed of the river at Kyōto. From this circumstance actors were called Kawaramono (river-bed folk or vagabonds), an epithet denoting the contempt in which their profession was held. Making their way to Yedo, Sadoshima and his company had to content themselves with a site in the Yoshiwara. Until 1643 the players were of both sexes, but in that year actresses were forbidden by law to act with actors, and it became necessary that female roles should be taken by men. To perfect themselves in these roles the men who essayed them habitually dressed in woman's clothes and followed women's occupations when off the stage. The result was that the simulation became unconscious and an extraordinary degree of excellence was attained, the deception, says Brinkley, "being so perfect as to defy the closest scrutiny." The Kikunojō

of the Horeki (1751-1763) and Meiwa (1764-1771) periods attained great celebrity.

266. SEGAWA KICHINOJŌ AS MATSUKAZE IN THE DRAMA "SHIWO KUMI" (THE WATER CARRIER).
Signed: Shunshō ga. 1771. Size 12x5½. Lent by Frederick W. Gookin.

267. ONOE TAMIZŌ AS GOMPACHI.
Signed: Shunshō ga. 1771. Size 12¼x5¾. Lent by Frederick W. Gookin.

Here the rare beauty of the colouring is due to the fading of the purple and beni and the transformation of the orange of the framework of the building before which Gompachi stands into a wonderful purplish hue.

268. THE ACTOR MATSUMOTO IN THE ROLE OF A SAMURAI, ALARMED BY THE APPARITION OF A DRAGON ARISING FROM A WATER BUCKET.
Signed: Shunshō ga. 1772. Size 12¼x5¾. Lent by Frank Lloyd Wright.

269. ARASHI SANGORŌ AND SEGAWA KIKUNOJŌ IN THE DRAMA "ASHIGARI."
Signed: Shunshō ga. 1772. Size 13x12. Lent by J. Clarence Webster.

270. YAMASHITA KINSAKU AS KUZUNOHA.
Signed: Shunshō ga. 1772. Size 12x5¼. Lent by Frederick W. Gookin.

271. IWAI HANSHIRŌ AS A GIRL DANCING THE HŌ-RAKU.
Signed: Shunshō ga. 1772. Size 12¼x5¾. Lent by Clarence Buckingham.

272. ARASHI OTOHACHI AS OKARU.
Signed: Shunshō ga. 1772. Size 13x6. Lent by Frank Lloyd Wright.

273. SEGAWA KIKUNOJŌ AS A WOMAN HOLDING A DEMON MASK.
Signed: Shunshō ga. 1772. Size 12¼x5¾. Lent by Clarence Buckingham.

274. THE ACTOR NAKAMURA NAKAZŌ.
Not signed. Probably 1772. 14x6¾. Lent by Frank Lloyd Wright.
In this print Shunshō tries the experiment of an unusual size. The background was blue when first printed.

275. YAMASHITA KINSAKU IN A FEMALE ROLE.
Signed: Shunshō ga. 1772. Size 12x5½. Lent by Frank Lloyd Wright.

276. ICHIKAWA MONNOSUKE IN THE ROLE OF SHIRAGIKU.
Signed: Shunshō ga. 1772. Size 12¾x5¾. Lent by Frederick W. Gookin.
An inscription, probably contemporary, gives, besides the actor's name and role, the date, spring of 1772.

277. ARASHI HINAJI IN A FEMALE ROLE.
Signed: Shunshō ga. 1772. Size 12¾x6. Lent by Frank Lloyd Wright.

278. NAKAMURA TOMIJURŌ IN THE ROLE OF SHIZUKA.
Signed: Shunshō ga. 1772. Size 12¾x6. Lent by Frederick W. Gookin.

279. THE ACTOR ARASHI SANGORŌ AS A MAN CARRYING A HIBACHI (BRAZIER).
Signed: Shunshō ga. 1772. Size 13x6. Lent by Frederick W. Gookin.

280. NAKAMURA KATSUGORŌ AS GOMPACHI.
Signed: Katsukawa Shunshō ga. 1772. Size 13x6. Lent by Frank Lloyd Wright.

281. THE ACTOR ONOE TAMIZŌ.
Signed: Shunshō ga. Publisher: Maruya Jinpachi. 1772. Size 12x5½. Lent by Frank Lloyd Wright.

282. THE ACTOR MATSUMOTO KŌSHIRŌ.
Signed: Shunshō ga. 1772. Size 12x6. Lent by Frank Lloyd Wright.

283. NAKAMURA TOMIJURŌ AS TENSHŌJŌ.
Signed: Katsukawa Shunshō ga. 1772. Size 12x5½. Lent by Frederick W. Gookin.

284. SEGAWA KIKUNOJŌ as MAIZURA IN THE DRAMA "FURISODE KISARGI SOGA."
Signed: Katsukawa Shunshō ga. Stamp: Hayashi. 1772. Size 12½x5¾. Lent by Clarence Buckingham.

Here also a contemporary inscription gives the actor's name, role, the title of the drama, and the date, spring of 1772.

285. THE ACTOR ICHIKAWA MONNOSUKE.
Signed: Shunshō ga. 1773. Size 12¼x5¾. Lent by Frederick W. Gookin.

286. SEGAWA KIKUNOJŌ IN THE TITLE ROLE OF THE DRAMA "UMEGAI."
Signed: Shunshō ga. 1773. Size 12¼x5¼. Lent by Frederick W. Gookin.

The story of Umegai's Chōzubachi (water holder) is familiar to every Japanese. Her lover being too poor to purchase her release from the Yoshiwara and marry her, she sold her soul to King Ema, who rules over Jigoku, the Buddhist Hades, and lo! her chozubachi sent into the air a shower of gold pieces (koban).

287. THE ACTOR ŌTANI HIROJI.
Signed: Shunshō ga. 1774. Size 12½x6. Lent by Frank Lloyd Wright.

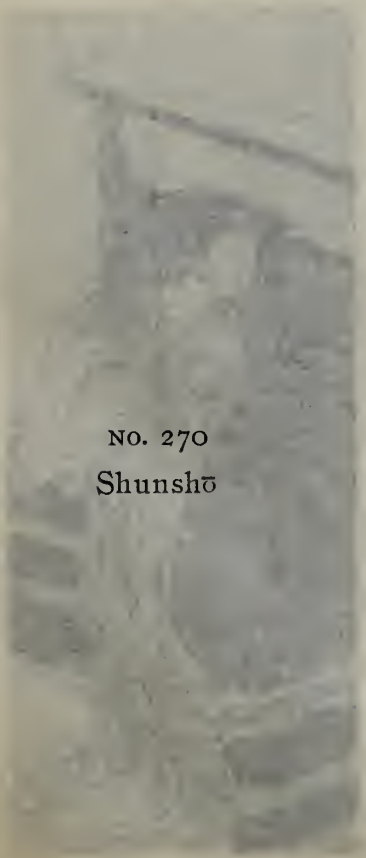
288. NAKAYAMA KUNISHIRŌ AS JIHEI.
Signed: Shunshō ga. 1774. Size 12½x6. Lent by Frederick W. Gookin.

289. THE ACTOR NAKAMURA KATSUGORŌ.
Signed: Shunshō ga. 1774. Size 12¼x5¾. Lent by Frederick W. Gookin.

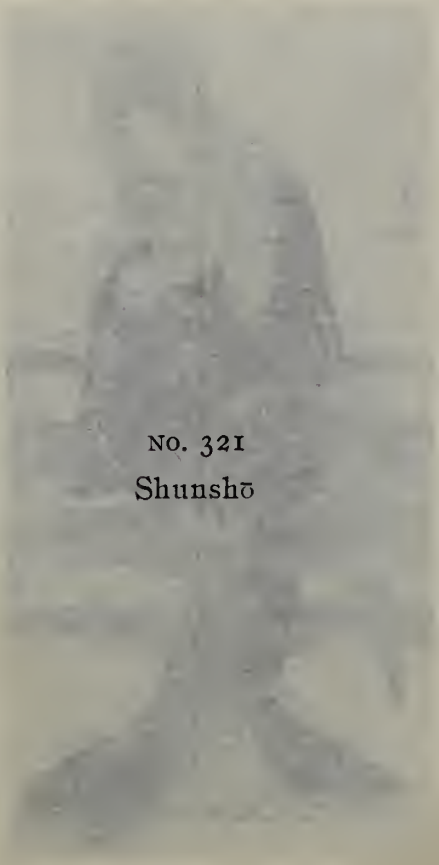
290. NAKAMURA TOMIJURŌ IN A FEMALE ROLE.
Signed: Shunshō ga. 1774. Size 13x6. Lent by Frank Lloyd Wright.

291. ICHIKAWA MONNOSUKE IN A FEMALE ROLE.
Signed: Shunshō ga. 1774. Size 12½x6. Lent by Frank Lloyd Wright.

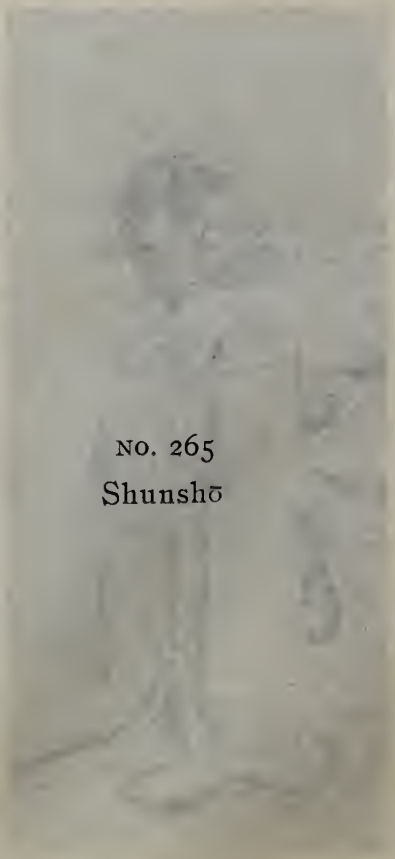
292. YAMASHITA KINSAKU IN A FEMALE ROLE.
Signed: Shunshō ga. 1774. Size 13x6. Lent by Frank Lloyd Wright.



No. 270
Shunshō



No. 321
Shunshō



No. 265
Shunshō

Shelf No. 455

Shelf No. 331

Shelf No. 240

293. THE ACTOR ŌNOE MATSUZŌ IN A FEMALE ROLE.
Signed: Shunshō ga. 1774. Size 13x6. Lent by J. Clarence Webster.

294. ICHIKAWA DANJURŌ.
Signed: Shunshō ga. 1774. Size 13x6. Lent by J. Clarence Webster.

295. NAKAMURA KATSUGORŌ AS JO.
Signed: Shunshō ga. 1774. Size 12¼x5¾. Lent by Frederick W. Gookin.

Jo and Uba, the spirits haunting the pine trees of Takasago in Banshu, and of Sumiyoshi in Settsu, are frequently represented in Japanese art. They are usually shown as a wrinkled old couple, Jo with a rake and Uba with a broom.

296. THE ACTOR ŌTANI MARUJU.
Signed: Shunshō ga. 1774. Size 13x6. Lent by Frederick W Gookin.

297. ICHIKAWA DANJURŌ AS SHIN NO SHIKŌ.
Signed: Katsu Shunshō ga. 1774. Size 12¼x5¾. Lent by Frank Lloyd Wright.

298. ICHIKAWA DANJURŌ AS GOMPACHI.
Signed: Shunshō ga. 1774. Size 12¼x5¾. Lent by Frederick W. Gookin.

299. THE ACTOR SEGAWA KIKUNOJŌ.
Signed: Shunshō ga. 1774. Size 12¼x5¾. Lent by Frank Lloyd Wright.

300. THE ACTOR ICHIKAWA DANJURŌ GAZING AT HIS IMAGE REFLECTED IN WATER IN A CHŌZU-BACHI.
Signed: Shunshō ga. 1774. Size 12x5½. Lent by Frederick W. Gookin.

301. THE ACTOR NAKAMURA KATSUGORŌ.
Signed: Shunshō ga. 1775. Size 12½x6. Lent by Frederick W. Gookin.

302. ACTOR IN A FEMALE ROLE.
Signed: Shunshō ga. 1776. Size 12¼x5¾. Lent by Frank Lloyd Wright.

303. ICHIKAWA DANJURŌ AS SOGA NO GORŌ.
Signed: Shunshō ga. 1776. Size 12¼x5¾. Lent by J. Clarence Webster.

304. NAKAMURA TOMIJURŌ IN A FEMALE ROLE.
Signed: Shunshō ga. 1776. Size 13x6. Lent by Frank Lloyd Wright.

305. KOSAGAWA TSUNEYO AS A WOMAN STANDING BEFORE A CIRCULAR WINDOW.
Signed: Shunshō ga. 1777. Size 12¼x5¾. Lent by Frederick W. Gookin.

306. SEGAWA KIKUNŌJO AS A WOMAN WALKING IN THE SNOW.
Signed: Shunshō ga. 1777. Size 12¼x5¾. Lent by Frederick W. Gookin.

307. THE ACTORS BANDO MITSUGORŌ AND NAKAMURA TOMIJURŌ.
Signed: Katsu Shunshō ga. 1777. Size 12x8. Lent by Frederick W. Gookin.

308. ACTOR IN A FEMALE ROLE.
Signed: Shunshō ga. 1776 or 1777. Size 13x6. Lent by Frank Lloyd Wright.

309. THE ACTOR NAKAMURA KATSUGORŌ.
Signed: Shunshō ga. 1777. Size 12¾x6. Lent by Frederick W. Gookin.

310. NAKAMURA TOMIJURŌ IN A FEMALE ROLE.
Signed: Katsu Shunshō ga. 1777. Size 12¼x5¾. Lent by Frank Lloyd Wright.

311. SEGAWA KIKUNOJŌ AS BAN-NO-NAISHI.
Signed: Shunshō ga. 1777. Size 12¾x5¾. Lent by Frederick W. Gookin.

312. IWAI HANSHIRŌ AS A DANCING GIRL.
Signed: Katsu Shunshō ga. 1777. Size 12¼x5¾. Lent by J. Clarence Webster.

313. THE ACTOR MATSUMOTO KŌSHIRŌ.
Signed: Katsu Shunshō ga. 1777. Size 12¼x5¾. Lent by Frank Lloyd Wright.

314. SEGAWA KIKUNOJŌ AS A WOMAN IN WINTER COSTUME CARRYING AN UMBRELLA.
Signed: Shunshō ga. 1778. Size 12¼x5¾. Lent by Frederick W. Gookin.

315. KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Shunshō ga. 1778. Size 13x6. Lent by Frederick W. Gookin.

316. KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Shunshō ga. 1778. Size 12¼x5¾. Lent by Frank Lloyd Wright.

317. TWO YOSHIWARA BELLES.
Signed: Shunshō ga. Series: Seiro Kokon Hakku Awase. 1778. Size 10½x7½. Lent by Frederick W. Gookin.

318. ACTORS MAKING UP FOR THE STAGE.
Signed: Shunshō ga. 1771. Size 15x10. Lent by J. Clarence Webster.
The scene is an actor's dressing room. At the left Danjurō, the great man, stands in a dignified attitude, watching another man who is seated before a mirror, apply paint to his face, and listening to Otani Hiroji, who sits at the right. In the background are huge boxes of stage properties.

319. THE ACTOR NAKAMURA MATSUE IN A FEMALE ROLE.
Signed: Shunshō ga. Stamp: Kiwame (Certified). 1779. Size 13x6. Lent by Frank Lloyd Wright.

320. ACTOR IN A FEMALE ROLE.
Signed: Shunshō ga. 1779. Size 12¼x5¾. Lent by Frederick W. Gookin.

321. SEGAWA KIKUNOJŌ AS A WOMAN IN WINTER COSTUME.
Signed: Shunshō ga. 1779. Size 12¼x5¾. Lent by Frank Lloyd Wright.

322. SCENE FROM A DRAMA. ICHIKAWA DANJURŌ AS A SKELETON; IWAI HANSHIRŌ AS A WOMAN FRIGHTENED BY THE APPARITION.
Signed: Shunshō ga. 1779. Size 13x12. Lent by Frederick W. Gookin.

323. SCENE FROM A DRAMA. ICHIKAWA DANJURŌ AS SEIGEN; NAKAMURA MATSUE AND NAKAMURA KATSUGORŌ AS DANCERS.
Signed: Shunshō. 1779. Lent by J. Clarence Webster.

Though most of the prints of the size known as hoso-ē were printed as triptychs or diptychs they were usually cut apart and sold separately. The triptychs are, therefore, extremely rare. We have here a very early example of the use of white bronze, but being printed upon the white kimonos it is not very effective and can only be seen in a favorable light.

324. THE ACTOR MATSUMOTO KŌSHIRŌ.
Signed: Shunshō ga. 1779. Size 12¼x5¾. Lent by Frederick W. Gookin.

325. SEGAWA KIKUNOJŌ AS KIYOHIME IN THE DRAMA "MUSUME DŌJŌJI.
Signed: Shunshō ga. 1780. Size 13x6. Lent by Frederick W. Gookin.

Anchin, a *bōzu* (priest) attached to the temple and monastery of Dojoji. was wont, when on the pilgrimage of Kumano, to stay at an inn at Masago. His attentions to Kiyohime, the innkeeper's daughter, resulted in her falling violently in love with him. Incensed by his coldness, her passion turned into furious hate, whereupon she sought the aid of the evil spirits and, by performing the incantation *Ushi no toki mairi* (See No. 186) at the hour of the ox (two in the morning) cast a spell upon him. Following him into the temple Anchin hid beneath the great bell ten feet high and in weight more than 100 men could move. As Kiyohime touched it it fell, completely covering and imprisoning the unfortunate priest. At the same time Kiyohime's face grew like the witch mask of Hannya, scales appeared upon her body, her legs joined and turned into the tail of a dragon. Coiling herself about the bell she lashed it in her rage until it became red hot and then melted, Kiyohime falling into the molten mass and perishing as the wretched Anchin schreeched his last despairing Namu Amida Butsu, while his fellow priests stood about in helpless horror.

326. ICHIKAWA DANJURŌ AS SEIGEN.
Signed: Shunshō ga. 1780. Size 12¼x5½. Lent by Frederick W. Gookin.

327. IWAI HANSHIRŌ AS A DANCING GIRL.
Signed: Shunshō ga. Stamp: Kiwame (Certified). 1781. Size 12¼x5¾. Lent by J. Clarence Webster.

328. KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Shunshō ga. 1781. Size 12¼x5¾. Lent by Frank Lloyd Wright.

329. THE ACTOR IWAI HANSHIRŌ.
Signed: Shunshō ga. 1780. Size 12¼x5¾. Lent by Frank Lloyd Wright.

IPPITSUSAI BUNCHŌ

Kishi Uzaēmon Maiyuki, whose studio name was Ippitsusai Bunchō, was a samurai who in early life was a pupil of an artist named Ishikawa Yukimoto, probably one of the lesser men of the Kano school. Cutting loose from the strict regimen of samurai life, Bunchō took to painting in Ukiyo-ē manner and for several years made actor prints in the style of Shunshō, which are of great distinction both in design and colour. As a colourist Buncho is entitled to very high rank. His portraits of Ichikawa Yaozō were regarded as especially good. Buncho is said to have been extremely fond of sake and to have led a life of dissipation. He attained celebrity as a maker of comic odes. These he signed Atama no Hikari (Shiny head, an illusion to his bald pate). Five volumes, under the title "Uzu-en," were published in 1792 or 1793. Being persuaded by his samurai friends to give up Ukiyo-ē it is said that the honorary title of Hōkyō was bestowed upon him in his latter days.

330. THE ACTOR SANNOGAWA ICHIMATSU.
Signed: Ippitsusai Bunchō ga. 1767. Size 12¼x5¾. Lent by Clarence Buckingham.

331. ACTOR IN A FEMALE ROLE.
Signed: Ippitsusai Bunchō ga. 1767. Size 12¼x5¾. Lent by J. Clarence Webster.

332. WOMAN READING A LETTER.
Signed: Ippitsusai Bunchō ga. 1768. Size 12¼x5¾. Lent by J. Clarence Webster.

333. SEGAWA KIKUNOJŌ AS A DANCING GIRL.
Signed: Ippitsusai Bunchō ga. 1769. Size 12½x5½. Lent by Clarence Buckingham.

334. ACTOR IN A FEMALE ROLE.
Signed: Ippitsusai Bunchō ga. 1769. Size 12x5½. Lent by J. Clarence Webster.

335. THE ACTOR ICHIKAWA KOMAZŌ.
Signed: Ippitsusai Bunchō ga. 1770. Size 12¼x5½. Lent by Frederick W. Gookin.

336. WOMAN ON A VERANDA LOOKING OUT INTO THE NIGHT.
Signed: Ippitsusai Bunchō ga. 1770. Size 12¼x5¾. Lent by J. Clarence Webster.

337. ONOE KIKUGORŌ AS UKIJIMA DANJŌ.
Signed: Ippitsusai Bunchō ga. 1770. Size 12½x5¾. Lent by Frank Lloyd Wright.
Inscribed: Ichimura Theatre, Yedo. Autumn of 1770.

338. SEGAWA KIKUNOJŌ AS A WOMAN IN A WHITE KIMONO.
Signed: Ippitsusai Bunchō ga. 1771. Size 12¼x5½. Lent by Frederick W. Gookin.

339. THE ACTOR ICHIKAWA YAOZŌ.
Signed: Ippitsusai Bunchō ga. 1771. Size 12¼x5¾. Lent by Frederick W. Gookin.

340. NAKAMURA TOMIJURŌ IN A FEMALE ROLE.
Signed: Ippitsusai Bunchō ga. 1772. Size 12¼x5¾. Lent by J. Clarence Webster.

341. SEGAWA KIKUNOJŌ AS KEISEI MAITZURŌ.
Signed: Ippitsusai Bunchō ga. 1772. Size 12¼x5¾. Lent by John H. Wrenn.

This print is inscribed with the actor's name and "Nakamura Theatre, Yedo, spring of 1772."

342. IWAI HANSHIRŌ AS KIYOHIME.
Signed: Ippitsusai Bunchō ga. 1772. Size 12¼x5¾. Lent by Clarence Buckingham.

343. IWAI HANSHIRŌ IN A FEMALE ROLE.
Signed: Ippitsusai Bunchō ga. 1772. Size 12¼x5¾. Lent by J. Clarence Webster.

344. NAKAMURA MATSUE IN A FEMALE ROLE.
Signed: Ippitsusai Bunchō ga. 1772. Size 12¼x5¾. Lent by J. Clarence Webster.

345. ŌTANI HIROJI AS AN ARCHER.
Signed: Ippitsusai Bunchō ga. 1772. Size 12½x5¾. Lent by J. Clarence Webster.

SHUNKŌ

Katsukawa Shunkō, whose personal name is not known, was a pupil of Katsukawa Shunshō. He lived in Hasegawa-cho, Yedo, and at first signed himself Shun-ō, but soon changed to Shunkō. His work closely resembles that of his master, and in imitation of him he sometimes made use of a jar-shaped stamp bearing the ideograph "Hayashi." This seal differs slightly from that used by Shunshō. Its use obtained for him the sobriquet Kotsubo (Little Jar). An attack of paralysis when he was in his forty-fifth or sixth year caused a cessation of his work, and thenceforth he lived as a recluse at Zenfukuji Temple, Azabu, Yedo. It is related that he recovered sufficiently to draw with his left hand, at the request of the famous ode maker Enbao, a portrait of Ichikawa Hakuen. He died in 1827.

346. SEGAWA KIKUNOJŌ IN A FEMALE ROLE.
Signed: Shunkō ga. 1778. Size 13x6. Lent by J. Clarence Webster.

347. THE ACTOR ICHIKAWA DANJURŌ.
Signed: Katsukawa Shunkō ga. 1778. Size 13x6. Lent by J. Clarence Webster.

348. NAKAMURA MATSUE IN A FEMALE ROLE.
Signed: Shunkō ga. 1778. Size 12¼x5¾. Lent by J. Clarence Webster.

349. THE ACTOR SEGAWA KIKUNOJŌ.
Signed: Shunkō ga. 1778. Size 12½x6. Lent by Frank Lloyd Wright.

350. NAKAMURA KATSUGORŌ AS A DANCING GIRL IN THE SHAKKYO DANCE.
Signed: Shunkō ga. 1778. Size 12½x6. Lent by Frederick W. Gookin.

The Shakkyo dance is named from the stone bridge that is the most important feature of the stage setting for it.

351. KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Katsukawa Shunkō ga. 1779. Size 12x5½. Lent by J. Clarence Webster.

352. YAMASHITA KINSAKU IN A FEMALE ROLE.
Signed: Katsukawa Shunkō ga. 1779. Size 13x5¾. Lent by Clarence Buckingham.

353. THE ACTOR ICHIKAWA DANJURŌ.
Signed: Shunkō ga. 1779. Size 12½x5½. Lent by Frank Lloyd Wright.

354. SCENE FROM A DRAMA: THE ACTORS ARASHI SANGORŌ AND YAMASHITA KINSAKU.
Signed: Shunkō ga. 1780. Size 13x5¾. Lent by Frank Lloyd Wright.

355. THE ACTOR ICHIKAWA DANJURŌ.
Signed: Shunkō ga. 1782. Size 12¾x6. Lent by Frank Lloyd Wright.

356. GROUP OF THREE ACTORS UNDER A PLUM TREE.
Stamp only: Hayashi. About 1784. Size 15x10. Lent by Frank Lloyd Wright.

This is one of Shunkō's finest works. The drawing, engraving and printing are all done with the utmost care.

SHUNDŌ

Beyond the fact that he was one of the pupils of Shunshō nothing is known about this artist. His prints are few but excellent.

357. THE ACTOR ŌTANI HIROJI.
Signed: Rantokusai Shundō ga. Stamp: Hayashi. 1776. Size 12¾x6. Lent by Frederick W. Gookin.

No. 401
Kiyonaga

Kipling
no. 101

春雨見十二候
清長画
秋雨見十二候
清長画

SHUNJŌ

Shunjō is another of the pupils of Shunshō about whom nothing is known. His prints are good enough to warrant the supposition that perhaps he later adopted another name by which he is usually recognized.

358. THE ACTOR SEGAWA KIKUNOJŌ.
Signed: Shunjō ga. 1779. Size 12¾x6. Lent by Frank Lloyd Wright.

359. THE ACTOR SEGAWA KIKUNOJŌ.
Signed: Shunjō ga. 1780. Size 12½x5½. Lent by Frank Lloyd Wright.

KINCHŌDŌ SEKIGA

Nothing is known about this artist. He may have been a pupil of Toriyama Sekien, who is best known as the master of Utamaro.

360. ACTOR IN A FEMALE ROLE.
Signed: Kinchōdō Sekiga ga. About 1785. Size 12¼x5¾. Lent by J. Clarence Webster.

SHUNEI

Isoda Kujiro, known as Kintokusai Shun-ei (commonly spelled Shunyei), was the son of one Isoda Jirobei and was born at Yedo at Shinidizumicho, Shinmichi, in 1767. He entered the studio of Shunshō at a very early age and began to make designs for actor prints when still a boy. After a few years he drew away from the style of his master and developed a manner of his own. No examples are here shown of his later work, which is very different in character and subject from that of his early years. He was an artist of strong individuality and became the leader of a group of print designers who flourished in the early years of the nineteenth century. His works are clever in conception and execution, but he lived in a time of decadence and was not strong enough to stem its tide. He died on the 26th day of the 10th month of Bunsei 2 (1819).

361. ACTOR IN A FEMALE ROLE.
Signed: Shun-ēi ga. 1787. Size 12¼x5¾. Lent by Frederick W. Gookin.

362. IWA HANSHIRŌ AS A YOUNG MAN WARMING HIS HANDS AFTER ROLLING A HUGE SNOW-BALL.
Signed: Shun-ēi ga. Stamp: Kiwame. Publisher: Tsutaya. 1788. Size 12¼x5¾. Lent by Frederick W. Gookin.

363. SEGAWA KIKUNOJŌ AS A DANCING GIRL.
Signed: Shun-ēi ga. Stamp: Kiwame. Publisher: Eijudō. About 1788. Size 12¼x5¾. Lent by Frederick W. Gookin.

364. THE ACTOR IWAI HANSHIRŌ.
Signed: Shun-ēi ga. Publisher: Yamakichi. About 1789. Size 12¼x5¾. Lent by Frederick W. Gookin.

365. ACTOR AS A HUNTER CARRYING A GUN.
Signed: Shun-ēi ga. About 1790. Size 13x5¾. Lent by Frederick W. Gookin.

366. KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Shun-ēi ga. Publisher: Tsuruya. About 1790. Size 12¼x5½. Lent by Clarence Buckingham.

367. YAMASHITA KINSAKU IN A FEMALE ROLE.
Signed: Shun-ēi ga. About 1790. Size 12¼x5¾. Lent by Frank Lloyd Wright.

368. ONOE MATSUZŌ AS A YUREI (GHOST OF A DECEASED PERSON).
Signed: Shun-ēi ga. Stamp: Kiwame (Certified). Publisher: Eijudō. About 1792. Size 12x5. Lent by Frederick W. Gookin.

369. THE ACTOR SAWAMURA SOJURŌ STANDING UNDER A PLUM TREE.
Signed: Shun-ēi ga. Publisher: Tsuruya. About 1792. Size 12¼x5½. Lent by Frank Lloyd Wright.

370. THE ACTOR SAWAMURA SOJURŌ.
Signed: Shun-ēi ga. Publisher: Tsuruya. About 1793. Size 13x5¾. Lent by Clarence Buckingham.

371. ACTOR AS A YOUNG WOMAN CARRYING TWO BIRD CAGES.
Signed: Shun-ēi ga. Publisher: Eijudō. 1795. Size 15x10. Lent by J. Clarence Webster.

TORII KIYONAGA

The fourth artist to head the Torii line and the culminating figure in the forward movement of the Ukiyoē school, was an adopted scion of the house. His name was Seki Shinsuke and he was the son, born in 1742, of Seki Ichibei, who kept a book shop known as Shiroki-ya at Shinba, Yedo. He studied under Torii Kiyomitsu, but from the first his work displayed marked individuality and bears little resemblance to that of his master. In the tremendous power of his facile brush he recalls the work of the founder of the line, Torii Kiyonobu, but he was far more versatile and had the wider resources of a highly developed art at his command. Like his predecessors in the school, he painted with great skill the large signs that adorned the fronts of the leading theatres and were changed with each change of bill. It is related that instead of painting these in his studio he was wont to travel about with assistants carrying ladders, and to execute the work in situ. The dominant characteristics of his style are rugged strength, and the marvelous quality of his brush strokes. At the height of his power his influence over his contemporaries was so great that almost without exception the younger men among them copied his style as closely as they could. About 1790 he gave up print designing for the more honored occupation of painting. His paintings, however, are rare, though he lived until the year 1815. His residence in Yedo was in Honzaimoku-chō, Itchome.

372. SAYONARA.
Signed: Kiyonaga ga. About 1777. Hashira-ē. Size 27x5. Lent by J. Clarence Webster.

373. THE ACTOR BANDO MITSUGORŌ IN A FEMALE ROLE.

Signed: Kiyonaga ga. About 1777. Size 12½x6. Lent by Frank Lloyd Wright.

Here Kiyonaga adopts to some extent the style of Shunsho, as well as the charming hoso-ē size which was such a favorite

with that artist. The patterns upon the garments and the massing of the colours are, however, distinctly Kiyonaga's own.

374. GROUP AT THE ENTRANCE TO A HOUSE.
Series: Minami Juniko Jugetsu. Signed: Kiyonaga ga. About 1777. Size 10x7½. Lent by Clarence Buckingham.

375. THE ŌIRAN SEGAWA OF MATSUBA YA AND HER ATTENDANTS SASANO AND TAKENO.
Series: Serio Shiki Ju-ni Ka Kei. Signed: Kiyonaga ga. Publisher: Eijudō. About 1777. Size 15x10. Lent by Frederick W. Gookin.

The famous beauty is shown walking along a street in the Yoshiwara, followed by her attendants.

The print is chiefly notable for its condition and the quality of the impression. The colour seems almost wet, and the beni red has not faded.

376. TWO WOMEN CARRYING A LARGE UMBRELLA AND FOLLOWED BY A SERVING MAID.
Signed: Kiyonaga ga. About 1778. Size 15x10. Lent by Clarence Buckingham.

Ths diaphanous costumes of this year set new problems for the print designers, but Kiyonaga finds in them only a new opportunity. Those who think the faces of the figures in the prints are all alike should note particularly the difference in type between those of the ladies and the servant. Servants can always be distinguished by the drawing of their faces.

377. GROUP OF TWO GEISHAS AND A YOUNG MAN.
Signed: Kiyonaga ga. About 1778. Size 15x10. Lent by Clarence Buckingham.

A tall girl stands at the left, holding in her right hand a round fan (uchiwa). Seated upon the floor at her feet is a young woman with a samisen across her knees, and at her side sits a young man with a pipe in his hand. The extreme elongation of the principal figure is a characteristic of Kiyonaga's drawing at this period, in an effort to secure a feeling of stateliness as well as grace. The colour in this print is very little changed from its original condition.

378. TWO WOMEN WALKING IN THE SNOW.
Signed: Kiyonaga ga. About 1778. Size 15x10. Lent by J. Clarence Webster.

This is undoubtedly a part of a tryptych. The scene is a snow-covered landscape on the banks of the Sumida River. The woman at the right is carrying a sake kettle. The kimono of her companion, who with one hand is raising the piece of cloth she wears as a headcovering, was originally blue.

379. A WOMAN CARRYING A CLOSED UMBRELLA.
Signed: Kiyonaga ga. About 1778. Hashira-ē. Size 28x5. Lent by Frank Lloyd Wright.

Kiyonaga is not yet quite at ease in compositions of this form. There is strength, but the line is a little stiff.

380. TWO WOMEN AND INFANT BOY UNDER A WILLOW TREE.
Not signed. About 1779. Hashira-ē. Size 25x4½. Lent by Frank Lloyd Wright.

381. TWO WOMEN FOLLOWED BY A MAN CARRYING A BOX AND A BUNDLE.
Signed: Kiyonaga ga. About 1779. Size 15x10. Lent by J. Clarence Webster.

The way in which the beautiful blue used for these prints changes colour is well shown upon the bundle the servant carries over his shoulder.

382. A YOSHIWARA BELLE FOLLOWED BY TWO WOMAN ATTENDANTS AND A BOY.
Signed: Kiyonaga ga. About 1779. Size 15x10. Lent by Frederick W. Gookin.

Kiyonaga's figures now tend to become very tall, and his line gains in strength as he approaches the culmination of his power.

383. MIYA MAIRI NO ZU.
Signed: Kiyonaga ga. About 1779. Size 15x10. Lent by Clarence Buckingham.

This print, which has changed very little in colour, shows what rich effects Kiyonaga could evolve from a few quiet hues and exceedingly simple patterns.

The subject is the first presentation of a child—in this case a girl baby—to the Shinto temple of the district in which the parents reside.

384. THREE WOMEN BEARING UMBRELLAS IN A SHOWER.
Signed: Kiyonaga ga. Series: Azuma no Nishiki. About 1779. Size 15x10. Lent by Clarence Buckingham.
The series of which this is one, was exquisitely engraved and printed with great care. The colour scheme in this print is full and rich, and the fading only adds to its charm.

385. THE ACTOR ONOE MATSUZŌ AND A WOMAN STANDING AT THE CORNER OF THE HOUSE CALLED KAME-YA.
Signed: Kiyonaga ga. About 1779. Sise 13x6. Lent by J. Clarence Webster.
The dignity of the tall figures is emphasized by the broad, simple massing of the colours.

386. READING THE LOVE LETTER.
Signed: Kiyonaga ga. About 1779. Hashira-ē. Size 27x4½. Lent by Frank Lloyd Wright.
A favorite subject with the Kano painters was the Taoist Rishis (sages). Hanshan and Jitok, one of whom carries a makimono (roll of manuscript) and the other a broom. The travesty in this print is obvious.

387. MOTHER WATCHING HER SLEEPING BABE.
Signed: Kiyonaga ga. About 1779. Hashira-ē. Size 27x5. Lent by J. Clarence Webster.
On a veranda a child is sleeping under a mosquito net. By his side his mother stands looking down upon him. Above her head is a hanging lantern.

388. TWO YOSHIWARA BELLES.
Signed: Kiyonaga ga. About 1779. Hashira-ē. Size 28x5. Lent by Frank Lloyd Wright.

389. WOMAN HOLDING A BELL.
Signed: Kiyonaga ga. Publisher: Eijudō. About 1779. Hashira-ē. Size 27x4½. Lent by Frank Lloyd Wright.

390. MAN AND WOMAN IN WINTER COSTUME WALKING UNDER AN UMBRELLA.
Signed: Kiyonaga ga. Publisher: Eijudō. About 1779. Hashira-ē. Size 28x5. Lent by Frank Lloyd Wright.

391. TWO WOMEN GOING TO BED.
Signed: Kiyonaga ga. Publisher: Eijudō. About 1780. Hashira-ē. Size 28x5. Lent by Frank Lloyd Wright.

It is in such works as this that Kiyonaga shows his supremacy with the brush. There is an enchanting quality in the strokes that his rivals cannot approach.

392. TWO WOMEN UNDER A BLOSSOMING CHERRY TREE.
Signed: Kiyonaga ga. Publisher: Eijudō. About 1780. Hashira-ē. Size 27x4½. Lent by Frank Lloyd Wright.

393. MUSUME IN A GALE OF WIND.
Signed: Kiyonaga ga. About 1780. Hashira-ē. Size 27x4½. Lent by Frank Lloyd Wright.

The shape of the pillar print now presents no difficulties that Kiyonaga cannot overcome. Here the upright form only serves to accent the horizontal movement of the wind-blown garments and foliage. And how musical is the rippling line!

394. A FAMILY GROUP IN THE OPEN AIR.
Signed: Kiyonaga ga. About 1780. Size 15x10. Lent by Frederick W. Gookin.

Seated on a bench is a man in what may be termed "full dress" costume. By his side stands his wife, holding a lacquer tea cup stand (chadai) and turning to speak to their son, who is sitting on the ground at the end of the bench. In the background are large flowering plants of the hagi (lespedeza).

395. AN INTERVIEW THROUGH THE MISE.
Unsigned. Publisher: Eijudō. About 1780. Size 10½x7½. Lent by John H. Wrenn.

A masterpiece wonderful in its rhythmic flow of line and the disposition of the masses, and superbly beautiful in colour. Time has been a factor in producing the colour harmony, chiefly through the mellowing of the tone of the paper, and the oxidization of the red lead. The composition of line which is in Kiyonaga's finest manner, is worthy of careful study. Note how the sweeping curves of the drapery lead the eye from point to point, and bind the whole composition together.

396. THE DEMON KEEPER.
Signed: Kiyonaga ga. Publisher: Eijudō. About 1780. Size 15x10. Lent by Frederick W. Gookin.

This print shows the tremendous power and variety of Kiyon-

aga's brush strokes. The subject is a parody on the New Year's ceremony known as Oni-yarai, or exorcising the demons (oni) from the house by a shower of beans. Instead of pelting them with beans, Kintoki, the strong man, is throwing them crystal balls and other sacred gems, to their unfeigned delight.

397. THREE WOMEN AT TOILET.
Series: Azuma no Nishiki. Signed: Kiyonaga ga. About 1780. Size 15x10. Lent by Clarence Buckingham.

From whatever point of view this print is considered—whether for composition, drawing or colour—it is superb. When it was exhibited in New York in 1896, Fenollosa said about it in "The Masters of Ukiyoe"—"Here is exhibited Kiyonaga's finest treatment of his tallest proportions. It surpasses all previous Ukiyoe in the drawing of the nude and the suggestion of the nude under the clinging garments."

398. A YOSHIWARA BELLE FOLLOWED BY TWO ATTENDANTS CARRYING AN UMBRELLA.
Signed: Kiyonaga ga. Series: Azuma no Nisihiki (literally "Eastern brocade," that is to say colour prints of Yedo, the eastern capital). Probably 1780. Size 15x10. Lent by Frederick W. Gookin.

The fading of the beni has imparted to this print a rare delicacy of colour charming in itself and helpful in revealing the rhythm of the line composition.

399. THE OIRAN MAISUMI, or OMONJI-YA, ACCOMPANIED BY SHIGEKI, NANAMI, AND TWO CHILD ATTENDANTS (KAMURO).
Signed: Kiyonaga ga. Probably 1781. Size 15x10. Publisher: Eijudō. Lent by Clarence Buckingham.

One of the series "Hinagata Wakana no Hatsu Moyo," portraits of Yoshiwara belles, begun by Koriusai and continued by Kiyonaga. The warm yellowish gray was blue when first printed, the colour scheme being a combination of red, blue black, and yellow.

400. STREET SCENE IN THE YOSHIWARA AT NIGHT.
Signed: Kiyonaga ga. Series: Minami Ju ni ko. Probably 1781. Diptych. Size 15x20. Lent by John H. Wrenn.

If not Kiyonaga's finest work, as many persons think, it is certainly one of his best. The composition is of great distinc-

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tion. Two parties carrying lanterns pause in passing and turn to speak to each other.

401. THE MERRYMAKERS.
Signed: Kiyonaga ga. Series: Minami Juni ko. Probably 1781. Diptych. Size 15x20. Lent by J. Clarence Webster.

The series of twelve diptychs, of which this is one, are among Kiyonaga's most notable works. The scene is a young man and a group of women making merry with sake and the music of the samisen. Through a large open window appears the water of Yedo bay, with junks at anchor, near a sandy beach where people are digging clams. In composition it is a triumph, and the colour in its even fading is of remarkable beauty.

402. VIEWING THE SAKURA (CHERRY) BLOSSOMS.
Signed: Kiyonaga ga. Series: Minami Juni ko. Probably 1782. Diptych. Size 15x20. Lent by J. Clarence Webster.

This is another of the distinguished series of twelve dyptichs of which three are shown in this exhibition. Here the arrangement of the figures is extremely subtle, and is saved from monotony by the umbrella carried by the maid in the left-hand group, and the trunk of the cherry tree boldly thrown across the group at the right.

403. GROUP OF THREE WOMEN ON THE BANK OF THE SUMIDA RIVER.
Signed: Kiyonaga ga. Probably 1782. Size 15x10. Lent by Frederick W. Gookin.

The group consists of two women standing and one seated upon the end of a bench. The central figure holds a round fan (uchiwa) in her right hand. Across the river is a long row of buildings, whose blue roofs contrast most effectively with the ivory-like tone of the paper as it appears in the women's faces.

404. WOMEN UPON A BALCONY OVERLOOKING THE SEA.
Signed: Kiyonaga ga. Probably 1782. Size 15x10. Lent by John H. Wrenn.

It is not too much to say that this is one of Kiyonaga's most beautiful compositions. At the right stands a woman in long-sleeved kimono of a lovely orange pink (beni printed over yellow) talking to a girl in black who is kneeling and holds a sake cup in her left hand. Between them stands another woman in a striking attitude, leaning over the railing of the balcony.

405. GROUP OF MERRYMAKERS UPON A BALCONY.
Signed: Kiyonaga ga. Probably 1782. Diptych. Size 15x20. Lent by Clarence Buckingham.

The scene represents three men and eight women drinking sake (rice beer) and listening to the music of the samisen (a kind of guitar) upon which one of the party is playing.

406. GROUP OF WOMEN UNDER A CHERRY TREE.
Signed: Kiyonaga ga. Series: Azuma no Nishiki. Probably 1782. Size 15x10. Lent by Clarence Buckingham.

Two women are shown seated upon a bench on a grass-covered knoll. Behind them stands a third woman and beside her a young girl holds a portable hibachi (fire box), at which one of the women is lighting a pipe. The women wear a peculiar headdress to protect their coiffures while out of doors. In this year Kiyonaga, conscious of power, essays compositions of extreme difficulty. Here the masses are arranged diagonally and vertically in sharply contrasting lines. Only a consummate master could save such an arrangement from failure. Note how the composition is held together by the cloth lying upon the bench, and the red sash of the woman in gray.

407. BOATING PARTY UNDER RYOGOKU BRIDGE.
Signed: Kiyonaga ga. Probably 1782. Triptych. Size 15x30. Lent by Clarence Buckingham.

The scene shows two pleasure boats halted under the bridge. The yellow wooden piers and cross ties, with the green landscape of the river bank showing between, form a dominant note in the composition which is one of Kiyonaga's finest in the manner of this year.

408. WOMEN LANDING FROM A PLEASURE BOAT.
Signed: Kiyonaga ga. Probably 1782. Triptych. Size 15x30. Lent by Clarence Buckingham.

This triptych is generally regarded as one of Kiyonaga's masterpieces. A large pleasure boat is drawn up to the river bank. Three of the party have already disembarked and another is being carried ashore on the back of a young man. In every detail this print will repay careful study.

409. WOMEN GATHERING IRIS.
Signed: Kiyonaga ga. Probably 1782. Size 15x10. Lent by John H. Wrenn.

On the bank of the stream stands a woman wearing a straw sun hat and holding a fan in her hand. Her companion is kneeling

to gather the iris growing at the edge of the water. On the further bank is a bit of rustic fence, beyond which are seen branches of the hagi (lespedeza) in bloom. Perhaps the most striking thing in this print is the way in which the pink of the under kimono of the standing figure shines through the overgarment of purple gauze.

410. WOMEN SETTING FORTH FOR A WALK.
Signed: Kiyonaga ga. Probably 1783. Size 10½x7½. Lent by Frederick W. Gookin.

At the entrance to a house a woman is coming forward, while her companion halts to examine her coiffure in a mirror. Upon the doorstep in front a maid servant is arranging their *roji geta* (clogs). Beside her stands a boy. At the top of the print is a short comic ode in the style of Haika, which may be freely translated "When the small obi (sash) is worn it gives life to the hips."

KITAO MASANOBU

Iwase Haida, known to fame as the artist Kitao Masanobu and as the novelist Kyōden, was born in Kiba, Fukagawa, Yedo, at the house of the publisher whose shop name was Ise-ya, on the 18th day of the 8th month of Horeki 11 (1761). In early life he called himself Kyōya Denzō and kept a shop in Kyōbushi Ginza, Nichome, where he sold tobacco, pipes, and medicines. He was a pupil of Kitao Shigemasa. His prints, though few in number, are of great distinction. Without doubt his reputation as an artist, though deservedly high, would be much wider had he not largely devoted his energies to literary work. He is celebrated not only for his novels, but also for his poems and in particular for the comic odes he wrote under the pseudonym of Migaru- no- Orisuke. He died on the 7th day of the 9th month of Bunka 13 (1816) and was buried in Ekoin Temple, Ryogōku, Yedo.

411. TSUI-MIZUAGI.
Signed: Kitao Masanobu ga. About 1775. Size 12x6. Lent by J. Clarence Webster.

This print and the companion piece (No. 396) represent two of the tableaux shown upon the floats used in the procession of the Sanno Matsuri, the largest Shinto festival in Edo. The

inscription shows that the float upon which the tsui mizuagi was shown, was contributed by the merchants of Koami street. Under lanterns bearing the mon (badges) of famous actors stands a girl carrying two flower baskets hung upon a bamboo pole used as a yoke. At her feet sits a man holding a falcon.

412. THE IMAYO OTOME DANCE.
Signed: Kitao Masanobu ga. About 1775. Size 12x6. Lent by J. Clarence Webster.

Under a canopy decorated with a pine branch and an effigy of the mythical ho-o bird, is a dancing girl holding a long-handled umbrella. This float was contributed by tradesmen of Oke street.

413. TWO YOSHIWARA BELLES AND ATTENDANT.
Not signed. About 1780. Size 15x10. Lent by Clarence Buckingham.

From Masanobu's well-known book entitled "Seirō Meikun Jihitsu Shu."

414. YOUNG LOVERS STANDING UNDER A CHERRY TREE.
Signed: Masanobu ga. About 1781. Hashira-ē. Size 28x5. Lent by Clarence Buckingham.

This print is notable both for the superb sweep of its line, and the splendor of its colour. The purple and the beni have faded, but the other colours are in almost pristine freshness.

415. TWO WOMEN IN SUMMER COSTUME.
Signed: Masanobu ga. About 1781. Hashira-ē. Size 28x5. Lent by Clarence Buckingham.

416. LISTENING TO THE HOTOTO-GISU (CUCKOO).
Signed: Masanobu ga. Stamp: Kitao. About 1781. Size 15¼x 22. Lent by J. Clarence Webster.

This print is not only Masanobu's masterpiece, but is one of the finest in all Ukiyo-ē. It is also one of the largest prints known. This copy—perhaps unique, no other being known in any of the important collections in Europe or America—is in the finest condition possible. It is a proof impression, printed with the utmost care. Except that the red has faded a little and has gone from the purple of the kimonos of the woman seated and the one with the umbrella, and that the sky and water are no longer blue, the colour, though delightfully toned, is not greatly

changed. On a bench, beneath a willow tree, a man and a woman holding pipes in their hands, are seated, engaged in conversation. Before them stand two young women, one of whom, who is also opening an umbrella, turns to listen to the notes of a cuckoo that is seen flying through the air above. At the right a boy is delightedly prancing about a frog he has espied upon the boat landing. On the banks of the stream iris are growing. At the period when this superb print was made Masanobu was Kiyonaga's only rival. Had he maintained the high standard set in it, Kiyonaga would have had to look sharp to retain his laurels. But it was under the influence of the greater man that this print was executed. And where Masanobu designed one first rate work, Kiyonaga produced twenty.

417. MAN RESTING ON A BENCH NEAR A WAYSIDE TEAHOUSE.

Signed: Masanobu ga. About 1782. Size 13x6. Lent by J. Clarence Webster.

This print, one of a series of "lucky occasions" (Medeta hyaku shu) illustrates a poem by Yoyo Akaro, which appears upon it. The teahouse is not shown, but the serving maid is carrying away a small lacquer stand used in place of a saucer.

418. THREE YOSHIWARA BELLES.

Series: Tosei Bijin Iro Kisoi. Signed: Kitao Masanobu ga. Probably early in 1783. Size 15x10. Lent by J. Clarence Webster.

The principal figure, Yamashita Hana, wears a thin black kimono with a green obi, and is playing with a kitten. In her right hand she carries a round fan, and her hair is in the new style of Temmei san (1783). Her companions still have the old style of coiffure in which the ends of the bamboo splint project slightly beyond the wings.

SHUNCHŌ

This artist, who was known familiarly as Kichizaemon, was a pupil of Katsukawa Shunshō, but followed the style of Kiyonaga so closely that were it not for the signature his work might well be taken for that of the Torii leader. Many of his prints are extremely fine both in design and colour. They are, however, weaker than those of Kiyonaga and more uneven in merit. Besides Shunchō, he signed also as Bunrōsai, Churinsha, Toshi-

en, and, late in life, when he abandoned the Ukiyo-ē style, Kissadō. The date of his birth and death are not known.

419. WOMAN ON THE BANK OF THE SUMIDAGAWA.
Signed: Shunchō ga. About 1778. Hashira-ē. Size 26x4½. Lent by Frank Lloyd Wright.

420. WOMAN WEARING A STRAW HAT.
Signed: Shunchō ga. Publisher: Eijudō. About 1782. Hashira-ē. Size 25x4¾. Lent by Frank Lloyd Wright.

421. WOMEN AT A BOAT LANDING.
Signed: Shunchō ga. Publisher: Tsuru ya. 1783. Size 15x10. Lent by Frederick W. Gookin.

422. WOMEN AND CHILD AT INSECT SELLER'S BOOTH.
Signed: Ushido Shunchō ga. Stamp: "Shunchō." Publishers: Fushizen. 1783. Size 15x10. Lent by John H. Wrenn.
This is one sheet of a triptych. The scene is the bank of the Shinobazu pond, Ueno park, Edo.

423. STREET PARADE IN THE YOSHIWARA.
Signed: Shunchō ga. Publisher: Senichi. 1783. Triptych. Size 15x30. Lent by Clarence Buckingham.
This marvellous print, one of Shunchō's most important works, is from the collection preserved by the publishing house known as Daikokuya. It is as fresh as when first printed. The colours, chiefly purples, grays, olives and greens, have apparently changed very little.

424. WOMAN ENTERING THE DRESSING ROOM OF A BATH HOUSE.
Signed: Shunchō ga. About 1783. Hashira-ē. Size 27x5. Lent by Frank Lloyd Wright.

HOSODA EISHI

Theoretically, at least, the life of the samurai was one of extreme frugality and almost ascetic self-denial. Under the peaceful Tokugawa rule, however, the rigor of the discipline was so much relaxed that it was not uncommon for men of the two-sworded class to adopt the freer life and share in the amuse-

ments and dissipation of the common people. Among those yielding to these allurements was the artist Hosoda Jibukyō Fujiwara no Tokitomi, known to us by the brush name of Eishi (commonly written Yeishi, although the Y should not be sounded). This name was given him while a pupil of the court painter Kano Eisen. Fascinated by the work of Okumura Masanobu he began to paint in Ukiyo-ē manner, for which offense he was expelled from the Kano academy. In honor of Masanobu and the Torii school he then adopted Chōbunsai as one of his artist names, Chō being the other pronunciation of the ideograph Tori, Bun being a part of one of Masanobu's appellations, and Sai (studio) signifying by connotation a follower. He lived at Hama-chō near Nihon bashi and afterward at Honjo Warigesui, Yedo. The dates of his birth and death are unknown. Many of the finest prints issued during the culminating period in the history of the art are from his hand, and are marvels of clever design and skillful engraving and printing. Recognizing his ability as an artist, his aristocratic friends tried to wean him from Ukiyo-ē ways and at last succeeded to the extent that he gave up print designing. A Japanese historian (quoted by Strange) says: "Unfortunately Ēishi did not always make a wise use of his able brush, in spite of the wholesome counsel of his well-wishers. More than once he received from his superiors severe admonitions to mend his ways, which at last so chagrined him that he destroyed his brushes, and swore never to paint again on any subject whatsoever."

425. KOMACHI ARAI.

Signed: Eishi ga. Series: Furyu Nana Komachi Seki mori. 1783. Size 15x10. Lent by J. Clarence Webster.

Here we have that extremely rare thing, a dated print. It is of especial importance, as it places Ēishi's works in this manner several years earlier than has hitherto been supposed, and compels revision of the dating of prints by all the other artists of this period. The date "Temmei san" appears upon the writing book which the school girl carries in her hand.

In the foreground, at the right, a woman is washing linen in a wooden tub. At the left stands a woman carrying a pail, and beside her in the center of the picture stands a school girl. In the background the Sumida river is shown. The title tells us that the subject is a popular version of an incident in the life of Ono no Komachi, the famous poetess of the ninth century. On the occasion of a poetical competition at the Imperial palace,

the poet Otomo no Kuronoshi accused her of having taken from the Manyōshu an ancient collection of odes, the poem she had just recited. In support of the allegation he brought forth a copy of the book with her poem in it. Komachi called for water and, washing the book, the fresh ink disappeared and her rival was discomfited.

426. THREE FIGURES ON THE BANK OF THE SUMIDA RIVER.
Signed: Eishi ga. Series: Furyu Nana Komachi Seki mori. 1783. Size 15x10. Lent by Frederick W. Gookin.

This is one of a series of seven prints representing wealthy people of the heimin class in aristocratic guise.

427. A MIAI (LOOKING-AT-EACH-OTHER-MEETING).
Signed: Eishi ga. 1783. Size 15x10. Lent by Frederick W. Gookin.

The first meeting of a prospective bride and groom (see note to 137) is here represented as taking place at a tea-house on the bank of the Sumida river in Yedo. It is in the month of March when the cherry trees are in bloom. In the middle distance where the bed of the river has been exposed at low tide, shiwohi (clam diggers) may be seen. The prospective bride having taken a cup of tea from the hand of the maid by her side, advances slowly and bashfully to offer it to the young samurai who is destined to become her husband, unless she so utterly fails to find favor in his eyes that he positively refuses to conclude the match—a thing of rare occurrence.

428. THREE GIRLS WALKING NEAR RICE FIELDS.
Signed: Eishi ga. 1783. Size 15x10. Lent by Frederick W. Gookin.

This print is in Eishi's early manner. The brilliance imparted to the red obi of the central figure by the pattern printed in green, is noteworthy.

429. LADY ALIGHTING FROM A KAGO TO VIEW THE BLOSSOMING CHERRY TREES.
Signed: Eishi ga. 1783. Triptych. Size 15x30. Lent by J. Clarence Webster.

In this beautiful composition the influence of Kiyonaga's manner is apparent, but the imitation is far from being slavish. The treatment of the landscape with the blossoming cherry trees and the view of Edo bay in the distance is Eishi's very own.

No. 439
Eishi

No. 439

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430. READING OVER THE LETTER.
Signed: Eishi ga. About 1784. Hashira-ē. Size 25¾x4½. Lent by Frank Lloyd Wright.
A woman seated by a box of writing materials is reading over a letter she has just written. By her stands a woman wearing a black robe having a pattern of large cherry blossoms.

431. PORTRAITS OF THE GEISHAS OHANA AND OFUKU.
Signed: Eishi zu. Series: Seiro Geisha Erami. Publisher: Maruiwa. About 1784. Size 15x10. Lent by Clarence Buckingham.
The drawing in this print should be considered as a study in line composition in which sharp angles and a certain rigidity in the figures are brought into harmonic relation with gently flowing curves.

432. MORNING GLORY FETE.
Signed: Eishi ga. Series: Furyu Yatsushi Gengi. Publisher: Senichi. About 1784. Triptych. Size 15x30. Lent by Clarence Buckingham.
In the center a young man typifying Prince Gengi is seated with writing materials and a spray of asagawo (morning glory) before him, preparatory to composing an ode upon it. About him a number of women are grouped in various attitudes. The colour scheme is a harmony of purples, grays and blacks, with a few yellow notes.

433. PORTRAIT OF THE TAYU KISEGAWA OF MATSUBA-YA.
Signed: Eishi zu. Series: Seiro Bijin Rokka sen. Publisher: Eijudō. About 1785. Size 15x10. Lent by Frederick W. Gookin.
Kisegawa is shown seated, holding on her lap a makimono of the Ise Monogatari (a classical romance).

434. THE TAYU HANA-OGI OF OGI-YA.
Signed: Eishi zu. Series: Seiro Bijin Rokka Sen (Six Flower Series of Green House Beauties.) Publisher: Eijudō. About 1785. Size 15x10. Lent by Frederick W. Gookin.
Seated before a black lacquer table the woman is preparing to write a poem upon the fan held in her left hand. Her coiffure is in the style known as hioma which was used by tayu only.

435. A GARDEN FETE.
Signed: Eishi ga. Series: Furyu Yatsushi Genji. Publisher: Senichi. About 1788. Triptych. Size 15x30. Lent by Clarence Buckingham.

436. INSECT GATHERERS.
Signed: Eishi ga. Publisher: Eijudō. About 1788. Triptych. Size 15x30. Lent by Clarence Buckingham.

This beautiful composition represents a popular version of a party of ladies of rank, with their attendants, gathering singing insects. Two of the party hold the tiny cages in which the captive insects are kept.

437. LANTERN FESTIVAL UNDER A WISTARIA ARBOR.
Signed: Eishi zu. Publisher: Eijudō. About 1791. Triptych. Size 15x30. Lent by Clarence Buckingham.

In the centre a young man with a fan tied upon his head is dancing, while in a circle about him are eight women, some seated and others standing. Two are playing the samisen, others are clapping hands, while two have hold of the ends of a rope having a large loop in the middle. The dance is mimetic. The dancer represents a fox disguised as a man. By the loop in the rope is an *inro* (medicine case) on a sheet of paper. This represents the bait to catch the fox. The dancer's aim is by a rapid movement to grab the inro without being caught by the rope.

438. POPULAR VERSION (ANALOGUE) OF A MUSICALE IN THE SHOGUN'S PALACE.
Signed: Eishi zu. Publisher: Eijudō. About 1791. Pentaptych. Size 15x50. Lent by Clarence Buckingham.

This print, which was one of the treasures preserved by the old Tōkyō publishing house known as Daikoku-ya, is a superb copy of Eishi's most important work.

439. PORTRAIT OF THE TAYU MI-I-ZAN OF SHŌJI-YA IN NIGHT COSTUME.
Signed: Eishi gi gwa. Publisher: Maru-iwa. About 1795. Size 15x10. Lent by John H. Wrenn.

In the prints of the series "Seiro Bisen Awase" Eishi rose to a height that is unsurpassed by any other artist of the school. Copies of some of them were printed with silver backgrounds instead of the chocolate colour that appears in this print and No. 440.

440. PORTRAIT OF THE TAYU HANA MURASAKI OF TAMA-YA.
Signed: Eishi gi ga. Publisher: Maru-iwa. About 1795. Size 15x10. Lent by Clarence Buckingham.

Eishi being of samurai rank felt it ignoble to make portraits of women of the Yoshiwara, so in this series he added to his signature the word "gi," signifying that he made the designs as a joke. Almost if not quite the last word in the art of colour printing would seem to have been uttered in the remarkable series to which this print belongs.

SHOKOSAI EISHO

Except that he was a pupil of Eishi nothing is known about this artist. His work resembles that of his master but is much weaker.

441. TALL WOMAN.
Signed: Eisho ga. Publisher: Yama-han. About 1784. Hashira-ē. Size 25x4¼. Lent by Frank Lloyd Wright.

442. VERY TALL WOMAN.
Signed: Eisho ga. Publisher: Eijudō. About 1793. Hashira-ē. Size 26¾x4½. Lent by Frank Lloyd Wright.

ARTISTS UNKNOWN

443. TWO WOMEN STANDING IN A BOAT.
Not signed. About 1783. Hashira-ē. Size 24½x4½. Lent by Frank Lloyd Wright.

444. TWO WOMEN.
Not signed. About 1783. Hashira-ē. Size 24½x4½. Lent by Frank Lloyd Wright.

445. THE OIRAN SOMENOSUKE OF MATSUBAYA.
Not signed. About 1793. Hashira-ē. Size 24½x4½. Lent by Frank Lloyd Wright.

KUBO SHUNMAN

This artist, whose personal name was Ihei Shōsadō, who was a pupil of an artist named Kajitori Nahiko. He lived in Yedo at Kanda Tomimatsu-chō. Like many of the Ukiyo-ē artists he was also an author of note. His comic poems, which gained him much renown, were signed Nandaka Shiran, a name having the similitude of that of a Buddhist sage, but when written in the Japanese kana, signifying "I don't know what it is." He is said to have painted with his left hand. His prints have strong individuality, especially in their colour schemes.

446. STREET SCENE OUTSIDE A VILLA AT NIGHT.
Signed: Shōsadō Kubo Shunman ga. Stamp: Shunman. About 1790. Triptych. Size 15x30. Lent by J. Clarence Webster.

447. GROUP OF YOUNG MEN AND WOMEN IN THE COUNTRY
Signed: Shunman ga. About 1790 Triptych. Size 15x30. Lent by J. Clarence Webster.
This triptych is part of a five-sheet composition, "The Six Tamagawa."

448. PEOPLE GATHERING WILD FLOWERS.
Signed: Shōsadō Kubo Shunman ga. Stamp: Shunman. About 1798. Surimono. Size 7½x20½. Lent by Clarence Buckingham.

KITAGAWA UTAMARO

The celebrated artist known as Utamaro was a wayward son of Toriyama Sekien, a painter of the aristocratic Kano school who had evolved a style of his own. The young man whose personal name was Yusuke, studied under his father and for a time used the signature Toriyama Toyoaki. Following a quarrel with his father, who is said to have been so vexed by his dissolute ways that he disowned him, he adopted the name of Kitagawa Utamaro, took to Ukiyo-ē and made his home with the publisher Tsutaya Shigesaburō near the entrance to the Yoshiwara. His life was spent in debauchery which did not, however, prevent him from producing an immense volume of work of exceptional quality. He had a fertile brush and his compositions are among the most striking and original works of the school. In his day he was very popular and had many imitators. This popularity continued after his death and led to the publication

of many prints by other artists to which the signature of Utamaro was appended. He died in 1806 at the age of fifty-three. Detailed information about his life and descriptive lists of his works may be found in Goncourt's book about him, and in a recently published elaborate work by Dr. Julius Kurth.

449. MAN AND TWO WOMEN ON THE VERANDA OF A TEA HOUSE.
Signed: Utamaro ga. Publisher: Tsutaya. About 1783. Size 15x10. Lent by Frederick W. Gookin.
In Utamaro's early prints the influence of Kiyonaga's style is dominant, but he does not quite catch it and soon finds it easier to develop his own manner than to ape that of anyone else.

450. NEW YEAR'S SCENE.
Not signed. 1786. Size 8¾x14¼. Lent by John H. Wrenn.
This is one of the illustrations from a book entitled "Ehon Waka Ebisu."

451. FETÉ IN A CHINESE PALACE OVERLOOKING A LAKE.
Signed: Utamaro ga. Publisher: Tsutaya. About 1792. Triptych. Size 15x30. Lent by J. Clarence Webster.
This is an Ukiyo-ē version of a Chinese subject. The costumes and other details are a curious conglomeration of Chinese and Japanese style, the design being to afford amusement by the clever travesty of classical ways.

452. PROCESSION OF THE COREAN AMBASSADORS BURLESQUED BY THE WOMEN OF THE YOSHIWAWA.
Signed: Utamaro hitsu. About 1794. Heptaptych. Size 15x70. Lent by J. Clarence Webster.
This is one of the most noted of Utamaro's prints, and also one of the rarest, only a few perfect copies being known to exist.

453. THE SUZUHAKI OR HOUSE-CLEANING BEFORE NEW YEAR'S.
Signed: Utamaro hitsu. Publisher: Yamada. Triptych. Size 15x30. Lent by Clarence Buckingham.
This triptych is part of a five-sheet composition.

454. WOMAN LOOKING AT THE REFLECTION OF HER FACE IN A MIRROR.

Signed: Utamaro hitsu. Publisher: Yamamatsu. Dated: 1797. Size 15x10. Lent by Clarence Buckingham.

At the top of the print is a square cartouche showing a boy dancing, a sake bottle, some blazing fagots, and a huge snake. Other small objects are introduced, the whole forming a conundrum or puzzle picture. What is of especial interest is that the projecting tongue of the snake forms the character "ku" (nine), thus indicating the snake year, Kansei nine (1797).

455. TWO GEISHAS ATTIRED AS ACTORS IN A NIWAKA OR BURLESQUE THEATRICAL PERFORMANCE IN THE STREETS OF THE YOSHIWARA.

Signed: Utamaro ga. Series: Seiro Niwaka Onnageisha no bu. Publisher: Tsutaya. About 1797. Size 15x10. Lent by Clarence Buckingham.

About the year 1797 Utamaro began to design his famous large heads and busts of girls. This print and the next number belong to one of his most important series. The silver background is an innovation and great pains have been taken with the drawing and colouring.

456. THREE GEISHAS AS FAN SELLERS IN A NIWAKA.

Signed: Utamaro ga. About 1797. Size 15x10. Lent by Clarence Buckingham.

457. OIRAN AND TWO ATTENDANTS WITH TRANSPARENT HEAD COVERINGS.

Signed: Utamaro hitsu. Publisher: Tsutaya. About 1797. Size 15x10. Lent by Clarence Buckingham.

One of the attendants carries a gourd; the other a bamboo pole laden with cha-sen or whisks for making ceremonial tea.

458. LARGE HEAD AND BUST OF A WOMAN HOLDING A ROUND FAN.

Signed: Utamaro hitsu. Publisher: Tsutaya. About 1797. Size 15x10. Lent by Clarence Buckingham.

A rarely beautiful example of the earlier type of Utamaro's large heads of girls. A few years afterward the heads became much larger; no example of the type, however, is shown in this exhibition.

459. HEAD AND BUST OF A WOMAN CARRYING A BOWL ON A LACQUER STAND.

Signed: Utamaro hitsu. Publisher: Tsutaya. About 1797. Size 15x10. Lent by Clarence Buckingham.

Another print of the same series as the foregoing.

460. LARGE HEAD AND BUST OF A WOMAN READING A LETTER.

Signed: So Kan Somi (i. e., Clairvoyant.) Utamaro ko go. Series: Fujo ninso ji pin (Ten physiognomies of women.) Publisher: Tsutaya. About 1798. Size 15x10. Lent by Frederick W. Gookin.

461. THE LOVERS INOSUKE AND WAKAKUSA.

Signed: Utamaro hitsu. Publisher: Yamada. About 1797. Size 15x10. Lent by Frank Lloyd Wright.

462. YOSHIWARA WOMEN IN A KAGURA OR MUSICAL PERFORMANCE BEFORE A SHINTO TEMPLE.

Signed: Utamaro hitsu. Series: Fuzoku Bijin Tokei (Customs of Women). Publisher: Senichi. About 1797. Size 15x10. Lent by Clarence Buckingham.

The tall woman holds in her right hand a musical instrument composed of thirteen little bells fastened to a holder. In her left hand and thrown across her shoulder she carries a long-handled fan attached to which are numerous gohei or strips of paper, cut in a peculiar fashion, being symbolical of the kami or spirits of deceased ancestors. The young woman plays a yokobue (flute).

463. AN OIRAN: DONE IN A NEW STYLE OF NISHIKI-Ē.

Signed: Utamaro hitsu. About 1797. Size 15x10. Lent by John H. Wrenn.

This is one of Utamaro's important works, marking an experiment in a new style, the chief characteristic of which is the omission of the caligraphic outline. Upon a makimono (scroll) in the upper left hand corner is the title Nishikiori (woven of beautiful colours), Utamaro gata (style), shin (new), moyo (pattern), and a whimsical inscription in eight lines. Being a play upon words and embodying a number of jokes and double meanings it is practically untranslatable, but its principal signification may be rendered as follows: The spirit of my brush work is fine and the caligraphic outline in black, even though it

be rough and sketchy, is instinct with life. (This is at once a facetious boast and a reference to the print wherein the outline is omitted). Though prints be made with many colours, yet, like the shallow Chinese paintings, the graceful forms of the figures shall be lost. (The colours used in this print, it will be noted, are few and quiet in hue). Therefore, the fee of my brush is "as high as my nose" (an expression denoting pride), and the publisher who buys cheap designs which, in comparison with this are as the lowest Yoshiwara woman is to the Tayu, will thereby have his nose crushed (that is, have his pride taken down).

464. TWO YOSHIWARA BELLES IN NIWAKA DRESS.
Not signed. Publisher: Yamamori. About 1798. Size 15x10. Lent by Frank Lloyd Wright.

465. TOFU SELLER AT GION TEMPLE.
Signed: Utamaro hitsu. Series: Fujin Tewaza Juni ko. About 1798. Size 15x10. Lent by Clarence Buckingham.

466. A NIGHT EXCURSION.
Signed: Utamaro hitsu. Series: Jikyo Iro no Bimyo Iemi. About 1798. Size 15x10. Lent by J. Clarence Webster.

This is a superb copy of one of Utamaro's most famous prints. The inscription gives the names of the people represented, as Jihei of Kameya and the Koharu of Kinokuni ya.

467. THE LOVERS MUMEGAWA AND CHUBEI.
Signed: Utamaro hitsu. About 1798. Size 15x10. Lent by Frank Lloyd Wright.

468. THE KITCHEN.
Signed: Utamaro hitsu. Publisher: Kamimura. About 1798. Diptych. Size 15x20. Lent by Clarence Buckingham.

469. THREE WOMEN UNDER A WISTARIA ARBOR.
Signed: Utamaro hitsu. Publisher: Tsutaya. About 1798. Size 15x10. Lent by Clarence Buckingham.

Beautiful though this print undoubtedly is, in the use of brown flock to represent in a realistic manner the texture of the rug thrown over the bench upon which one of the women is seated, it shows a leaning toward novelty for its own sake that is significant of decadence.

470. THE LOVERS JIHEI AND KOHARU.
Signed: Utamaro hitsu. Publisher: Murataya. About 1798. Hashira-ē. Size 25¼x5¾. Lent by Clarence Buckingham.

No. 467
Utamaro

No. 467

寛政
梅川
忠兵衛
寛政三辛亥年
寛政三辛亥年
寛政三辛亥年

471. THE LOVERS MUMEGAWA AND CHUBEI.
Not signed. About 1798. Hashira-ē. Size 24x5. Lent by Frank Lloyd Wright.

472. THE LOVERS AGEMAKI AND SUKEROKU.
Signed: Utamaro hitsu. About 1799. Hashira-ē. Size 25½x6. Lent by Frank Lloyd Wright.

473. MOTHER, CHILD AND MAID SERVANT.
Signed: Utamaro hitsu. Publisher: Yuwatoya. About 1799. Size 20x7½. Lent by Clarence Buckingham.

A tall woman turns to look at her infant son who has covered his head with her gauze kimono, while the maid servant kneeling endeavors to restrain him.

Utamaro's manner now undergoes a decided change. The figures have become extremely tall, the faces are elongated and the eyes diminished in size. The fashion of the day in hair dressing is reflected in the balloon-like top-knot that has been steadily growing larger for some time.

474. WOMEN CATCHING FIREFLIES.
Signed: Utamaro hitsu. Publisher: Sénichi. About 1800. Triptych. Size 15x30. Lent by J. Clarence Webster.

475. WOMAN SEATED ON A VERANDA.
Signed: Utamaro hitsu. About 1801. Size 15x10. Lent by Frank Lloyd Wright.

Utamaro's figures have now grown extravagantly tall and the balloon-like top-knot of the coiffure becomes as large as the wearer's head.

476. BED TIME.
Signed: Utamaro hitsu. Publisher: Tsuruya. About 1801. Triptych. Size 15x30. Lent by J. Clarence Webster.

Six very tall women are shown preparing for rest under a huge canopy of mosquito netting.

477. THE OIRAN HOKKOKU AND ATTENDANT.
Signed: Utamaro hitsu. Publisher: Murataya. About 1801. Size 20¼x9¼. Lent by Frank Lloyd Wright.

478. MOTHER AND DAUGHTER.
Signed: Utamaro hitsu. Publisher: Murataya. About 1801. Size 20¼x9¼. Lent by Frank Lloyd Wright.

479. MAN AND WOMAN IN A SHOWER.
Signed: Utamaro hitsu. Publisher: Murataya. About 1801. Size 20¼x9¼. Lent by Frank Lloyd Wright.

480. GIRLS GATHERING PERSIMMONS.
Signed: Utamaro hitsu. About 1801. Triptych. Size 15x30. Lent by J. Clarence Webster.

Though Utamaro is getting near to the end of his career his invention does not flag. The colour scheme in this spirited print is unlike anything preceding it.

481. AN UKIYO-Ē VERSION OF A NOBLE LADY DESCENDING FROM A GOSHO-GURUMA (COURT WAGON) TO VISIT A TEMPLE.
Signed: Utamaro hitsu. Publisher: Senichi. About 1804. Triptych. Size 15x30. Lent by J. Clarence Webster.

482. WOMAN IN SUMMER COSTUME.
Signed: Utamaro hitsu. About 1804. Size 15x10. Lent by Frederick W. Gookin.

In the right-hand upper corner appears the sign of Itsukura, one of the leading drapers of Yedo, and the inscription reads: "Designs of fabrics at Itsukura's shop." The style of hair dressing was known as kata-hazushi (half-dressed).

UTAGAWA TOYOKUNI

In the later history of the Ukiyo-ē school no artist holds a more prominent place than the first Toyokuni. In his day he had immense vogue, and he was indeed an artist of much ability, but the great popularity of his prints led to the publication of works upon which comparatively little time was expended, and to a gradual but steady deterioration in their artistic qualities. His early works are by far his best. Many of them are very beautiful, charming in colour and engraved and printed with great care. He was the originator of a new style of actor prints, highly appreciated by the devotees of the theatre for their realistic characterizations. Toyokuni's personal name was Gorobei Kumakichi. He was the son, born in 1769, of Gorobei Kurahashi, a carver of wooden images, who lived in Yedo, in the quarter known as Shiba. He first studied under Utagawa Toyoharu and Afterward he became a pupil of Utagawa Toyoharu and still later is said to have had Shunei for a master. He died on the

7th of the first month of Bunsei 8 (1825) and it is said that when he was buried some 500 or 600 of his drawings were placed in the grave with his body. A monument in the Temple of Koun at Mita Hijirizaka was erected to his memory.

483. THE FOOT BALL COURT.
Signed: Toyokuni ga. About 1732. Triptych. Size 15x30. Lent by J. Clarence Webster.

484. GROUP OF PEOPLE AT THE SEA SHORE.
Signed: Toyokuni ga. About 1793. Triptych. Size 15x30. Lent by J. Clarence Webster.

485. GROUP OF WOMEN ON A BALCONY OVERLOOKING THE SEA.
Signed: Toyokuni ga. Publisher: Senichi. About 1793. Size 15x10. Lent by Frederick W. Gookin.

486. ANOTHER SHEET OF THE SAME TRIPTYCH AS THE FOREGOING.
Lent by Frederick W. Gookin.

487. GROUP OF WOMEN IN A JOROYA.
Signed: Toyokuni ga. Publisher: Senichi. About 1793. Size 1510. Lent by John H. Wrenn.

In this print and the two preceding numbers we have the characteristic colour scheme in violet, gray green and pale orange, of which Toyokuni was very fond.

488. TWO LARGE HEADS OF ACTORS.
Signed: Toyokuni ga. Publisher: Yamaden. About 1797. Size 15x10. Lent by Clarence Buckingham.

Toyokuni was not backward in adopting for his actor prints large heads after the manner of Utamaro.

489. ICHIKAWA DANJURŌ AND A SMALL BOY.
Signed: Toyokuni ga. Publisher: Senichi. About 1798. Size 15x10. Lent by Clarence Buckingham.

490. FOOT BALL PLAYERS.
Signed: Toyokuni ga. Publisher: Yawatoya. About 1801. Size 20x8. Lent by Clarence Buckingham.

491. THE ACTOR IWAI HANSHIRŌ IN A FEMALE ROLE.
Signed: Toyokuni ga. Publisher: Senichi. About 1802. Size 15x10. Lent by J. Clarence Webster.

492. ICHIKAWA KORAIZŌ AS AKUHACHIRŌ TOKIKAGE AND NAKAYAMA TOMISABURŌ AS ROKURŌZAEMON.
Signed: Toyokuni ga. Publisher: Eijudō. About 1802. Size 15x10. Lent by Clarence Buckingham.

493. THE ACTOR NAKAYAMA TOMISABURŌ IN A FEMALE ROLE.
Signed: Toyokuni ga. About 1802. Size 15x10. Lent by Clarence Buckingham.

494. A WINDY DAY UNDER THE CHERRY TREES.
Signed: Toyokuni ga. Publisher: Senichi. About 1805. Triptych. Size 15x30. Lent by Clarence Buckingham.
In this remarkable print Toyokuni attains a height that he seldom reached. It is perhaps his finest work.

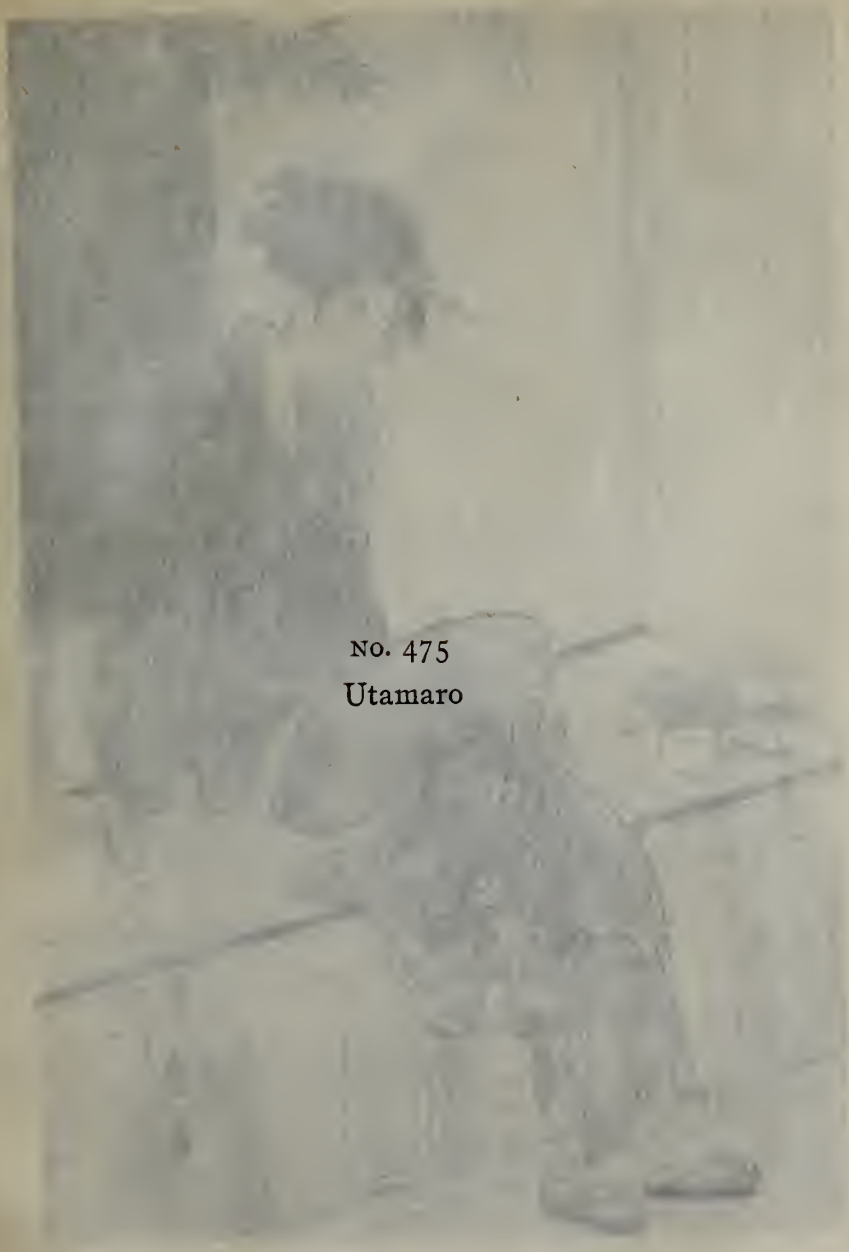
495. WOMEN IN A BAMBOO GROVE.
Signed: Toyokuni ga. Publisher: Yamada. About 1807. Triptych. Size 15x30. Lent by J. Clarence Webster.
A favorite subject with the artists of the Kano school was the Seven Wise Men of the Bamboo Grove, a coterie of Chinese philosophers who held their meetings in the open air. Toyokuni's travesty of this theme is obvious.

496. MUSUME RAISING A LARGE UMBRELLA.
Signed: Toyokuni ga. About 1815. Size 15x10. Lent by Frederick W. Gookin.
This print is perhaps by Toyokuni's son who also signed as Toyokuni, but if so its charm and spirit are exceptional.

UTAGAWA TOYOHIRO

This artist, who was born in 1773 and died in 1828, was a fellow pupil of Toyokuni under Toyoharu. Though he produced a good many colour prints of fair quality, and numerous illustrations for books, it is as a landscape painter that he is most eminent. On the whole, his chief claim to distinction is that he was the master of Hiroshige.

497. SHIPS AT ANCHOR IN YEDO BAY.
Signed: Toyohiro ga. About 1820. Size 5x7½. Lent by J. Clarence Webster.



No. 475
Utamaro

No. 475

TOSHUSAI SHARAKU

The eccentric artist known as Sharaku, and in private life as Saito Jurobei, was a dancer of the aristocratic Nō, in the service of the Daimyō of Awa. His portraits of actors, which were all made, it is said, within one or two years, more for his own delight than for any profit to be derived from their sale, have, in spite of their comic aspect, very original and striking quality. They possess in marked degree what the French designate as character and are highly appreciated by the Parisian collectors.

498. PORTRAIT OF ICHIKAWA EBIZŌ.
Signed: Toshusai Sharaku ga. Publisher: Tsutaya. About 1796. Size 15x10. Lent by John H. Wrenn.

499. PORTRAIT OF MATSUMOTO KOSHIRŌ.
Signed: Toshusai Sharaku ga. Publisher: Tsutaya. About 1796. Size 15x10. Lent by J. Clarence Webster.

500. PORTRAIT OF KOSAGAWA TSUNEYO IN A FEMALE ROLE.
Signed: Toshusai Sharaku ga. Publisher: Tsutaya. About 1796. Size 15x10. Lent by J. Clarence Webster.

501. NAKAYAMA TOMISABURŌ IN A FEMALE ROLE.
Signed: Toshusai Sharaku ga. Publisher: Tsutaya. About 1797. Size 13x6. Lent by Clarence Buckingham.

502. SEGAWA KIKUNOJŌ IN A FEMALE ROLE.
Signed: Toshusai Sharaku ga. Publisher: Tsutaya. About 1797. Size 13x6. Lent by Clarence Buckingham.

503. ACTOR OF THE ICHIKAWA LINE.
Signed: Toshusai. About 1797. Size 13x6. Lent by Clarence Buckingham.

504. THE ACTOR BANDO HIKOSABURŌ.
Signed: Toshusai Sharaku, ga. About 1797. Size 13x6. Lent by Frederick W. Gookin.

KATSUSHIKA HOKUSAI

Among all the artists of Japan none is more widely known than Hokusai. His renown is world wide and his place among the immortals universally conceded. To tell in the most compact form the story of his life and to describe his work, which was of almost inconceivable variety, would require a large volume. Here it seems necessary to state only that he was born in Yedo in the 9th month of the 10th year of Horeki (1760) and was probably the son of a mirror maker named Nakajima Issai. He was first employed in a book shop, then for about ten years he worked at the art of wood engraving. At the age of eighteen he became a pupil of Katsukawa Shunshō and his earliest works were signed Shunrō. This was the first of many pseudonyms. He did not long remain in Shunshō's studio, from which it is said he was expelled for insubordination. He then entered upon an independent career, studying the styles of many eminent artists, ancient and modern, and drawing assiduously everything that he saw or dreamed. After a life of extraordinary activity he passed away in the spring of 1849 at the age of 89.

505. SURIMONO (NEW YEAR'S CARD).
Signed: Sori ga. About 1801. Size 7½x20. Lent by J. Clarence Webster.

The subject is a boat laden with rice sailing into a harbor past a long row of storehouses on the bank. Rice being the staple food product and that in which the revenue of the government was collected, and the boat being meant to suggest the treasure ship bearing the Gods of Good Fortune, the whole was in effect an expression of good wishes for the New Year.

506. WOMEN VISITING A TEMPLE.
Not signed. About 1803. Size 10½x16. Lent by Frank Lloyd Wright.

507. WOMEN AT THE SEA SHORE WATCHING FISHERMEN AND CLAM DIGGERS.
Not signed. About 1803. Size 10½x16. Lent by Clarence Buckingham.

508. THREE WOMEN AT A TEMPLE GATE.
Signed: Saki no sori Hokusai ga. About 1803. Size 8½x5¾. Lent by Clarence Buckingham.

This is a beautiful example of the dry printing where the colour is caught upon the surface fibres, letting the white of those

beneath shine through it. The best effects were secured by using a very soft paper, which was readily abraded, and in consequence prints of this type are rarely met with in good condition.

509. SHIPS GOING OUT TO SEA AT MAIZAKA.
Signed: Gakyōjin Hokusai ga. About 1804. Size 4¾x6½. Lent by J. Clarence Webster.

FOUR PRINTS FROM A SERIES OF VIEWS ON THE TOKAIDO.
Signed: Gakyōjin Hokusai ga. About 1804. Size 5¼x14¾. Lent by Frank Lloyd Wright.

510. NIHON BASHI, YEDO.

511. VIEW OF FUJI FROM HARA.

512. THE BRIDGE AT OKAZAKI; DAIMYŌ PROCESSION CROSSING.

513. VIEW OF HARAIJI TEMPLE ON A FOGGY MORNING IN SPRING.

FIVE PRINTS OF THE SERIES: SHOHU HICHI KIN NO UCHI (THE SEVEN WISE WOMEN).
Signed: Hokusai ga. About 1807. Size 8¾x3½. Lent by Frank Lloyd Wright.

514. WOMAN HOLDING A BOOK UPON HER HEAD.

515. WOMAN UNROLLING A LETTER.

516. WOMAN HOLDING A LETTER BEHIND HER BACK.

517. WOMAN HOLDING A BROOM.

518. WOMAN READING A TABLET.

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519. TORTOISES ON A ROCKY BANK.
Signed: Tōyō Hokusai. About 1809. Size 7½x20. Lent by J. Clarence Webster.

This is another surimono. The tortoise and the plum blossoms showing through the mist are both emblems of longevity.

520. THE LEAPING CARP.
Signed: Katsushika Taito. About 1815. Size 5¼x10½. Lent by Frank Lloyd Wright.

TWENTY PRINTS OF THE "THIRTY-SIX VIEWS OF FUJI" SERIES.
Signed: Zen Hokusai Tameichi hitsu. About 1835. Size 10¼x15.

521. FUJI SEEN BENEATH A WAVE OF THE SEA AT KANAGAWA.
Lent by J. Clarence Webster.
This is Hokusai's famous wave.

522. FUJI FROM THE ESTUARY OF THE RIVER TAMA.
Lent by Frederick W. Gookin.

523. FUJI SEEN FROM KOISHIKAWA ON A SNOWY MORNING.
Lent by Frederick W. Gookin.

524. VIEW OF FUJI FROM GOTENYAMA: THE CHERRY TREES IN BLOOM.
Lent by Frederick W. Gookin.

525. VIEW OF FUJI FROM SENJU.
Lent by Frederick W. Gookin.

526. FUJI SEEN FROM EJIRI: A WINDY DAY IN THE RICE FIELDS.
Lent by Frederick W. Gookin.

527. VIEW OF FUJI FROM HODOGAYA ON THE TOKAIDŌ.
Lent by Frank Lloyd Wright.

528. A BACK VIEW OF FUJI FROM THE MINOBEGAWA.
Lent by Frank Lloyd Wright.

529. FUJI SEEN FROM A BOAT AT USHIBORI.
Lent by Frank Lloyd Wright.

530. VIEW OF FUJI FROM THE ISUME PASS.
Lent by Frank Lloyd Wright.

江戸近郊
八景之内
玉川秋月

Smithsonian
no. 284

No. 584
Hiroshige

531. FUJI SEEN BENEATH MONNEN BRIDGE.
Lent by Frederick W. Gookin.

532. VIEW OF FUJI FROM KANAYA ON THE TOKAIDŌ: DAIMYŌ PROCESSION FORDING THE RIVER ŌI.
Lent by Frederick W. Gookin.

533. VIEW OF FUJI FROM A TEA PLANTATION AT KATAKURA.
Lent by Frederick W. Gookin.

534. FUJI SEEN FROM HICHIGAHAMA.
Lent by Frank Lloyd Wright.

535. VIEW OF FUJI FROM THE SEA AT TAGO-NO-URA.
Lent by Frank Lloyd Wright.

536. VIEW OF FUJI FROM SHIMO MEGURO.
Lent by Frank Lloyd Wright.

537. VIEW OF FUJI FROM NAKAHARA.
Lent by Frank Lloyd Wright.

538. FUJI SEEN FROM ONO SHINDEN IN SURUGA; CARIBOU LADEN WITH FAGOTS IN THE FOREGROUND.
Lent by Clarence Buckingham.

539. FUJI SEEN FROM THE SEA SHORE AT ISHIBUCHIZAWA.
Lent by Frederick W. Gookin.

540. THE WHITE CAP OF FUJI; A THUNDERSTORM BELOW.
Lent by Frederick W. Gookin.

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541. SAKE BOTTLE GATHERERS IN A SNOW STORM.
Not signed. About 1836. Size 14x3. Lent by Frank Lloyd Wright.

542. NIGHTINGALE UPON A BLOSSOMING PLUM TREE UNDER THE FULL MOON.
Not signed. About 1836. Size 14x3. Lent by Frank Lloyd Wright.

TWO PRINTS OF THE SERIES: SHOKOKU MEIKO KIRAN (FAMOUS BRIDGES).

543. KINTAI BRIDGE.
Signed: Zen Hokusai Tameichi hitsu. Publisher: Eijudō. About 1836. Size 10x15. Lent by J. Clarence Webster.

544. THE BOAT BRIDGE AT SANO IN KOZUKI.
Lent by John H. Wrenn.

TWO PRINTS OF THE SERIES: RYUKYU HAKKAI.

545. RYUTO IN SNOW.
Signed: Zen Hokusai Tameichi hitsu. About 1837. Size 10½x15. Lent by Frank Lloyd Wright.

546. THE LONG RAINBOW BRIDGE ON A CALM DAY IN AUTUMN.
Lent by Frank Lloyd Wright.

THREE PRINTS FROM THE SMALL SERIES OF BIRDS AND FLOWERS.
Signed: Zen Hokusai Tameichi hitsu. About 1837. Size 10x7½. Lent by Clarence Buckingham.

547. ROBIN AND WEEPING CHERRY.

548. FINCH AND MAGNOLIA.

549. CANARY AND PEONY.

FOUR PRINTS FROM THE SERIES: HYAKUNIN ISSHU WAKA ETOKI (ILLUSTRATIONS OF ONE HUNDRED FAMOUS POEMS).
Signed: Zen Hokusai manji. About 1838. Size 10x15.

550. VIEW OF FUJI SAN FROM TAGO-NO-URA.
Lent by Frederick W. Gookin.

551. THE AWABI DIVERS.
Lent by J. Clarence Webster.

552. WOMEN GATHERING LOTUS LEAVES.
Lent by J. Clarence Webster.

553. A MORNING WALK.
Lent by Frederick W. Gookin.

HIROSHIGE

The last great name in the history of the Ukiyo-ē school is that of Hiroshige, the consummate master of landscape art. Few details of his life are certainly known, and differences of opinion exist as to whether the numerous works signed Hiroshige are by one man or two. The supposition that there were two artists of equal ability, working side by side, using the same name, and following each other's style with phenomenal closeness, rests upon the theory that the signatures, of which there are two distinct types, cannot be by the same hand. In the opinion of the present writer, the differences in the signatures are not greater than would normally occur in one man's writing in the course of a number of years. In all probability the original source of error was the knowledge that there was a second Hiroshige. His works, however, were much later and fall far short of the master's.

Hiroshige's own name was Ando Tokitaro. He was born in 1797, and at the age of fifteen, having failed to get into the crowded studio of Toyokuni, he became a pupil of Toyohiro. For the world this may be regarded as a fortunate circumstance. After a life full of activity he died on the 6th day of the 9th month of Ansei 5 (1858) and was buried in Tōgaku Temple, Shinteramachi, Asakusa, Yedo. From his master Toyohiro he adopted the name Ichiryusai (one standing alone), which he afterward changed to Ichiyusai (profoundly deep). For various reasons no attempt has been made to assign dates to his prints here exhibited. They cover the period from about 1820 to the end of his life.

Except as otherwise credited, all of the prints by Hiroshige in this exhibition are lent by Frank Lloyd Wright.

554. THE SWEEP OF FOAM ON MAIKO BEACH.
Signed: Ichiyusai Hiroshige ga. Size 9½x14. Lent by Frank Lloyd Wright.

FOURTEEN PRINTS OF THE SERIES: TOKAIDŌ GO JU SAN TSUGI (THE FIFTY-THREE POST STATIONS ON THE TOKAIDO).
Signed: Hiroshige ga. Size 9¾x14½. Lent by J. Clarence Webster.

The so-called "first series" of views on the Tokaido or post road between Yedo and Kyoto—of which fifteen numbers are shown in this exhibition—made Hiroshige famous. Such was the popularity of the prints that edition after edition was issued, until

the blocks were worn out; then they were re-engraved and the process was repeated. Poor copies are abundant; fine ones are etremely rare; the difference between them is very great.

555. NIHON BASHI, YEDO.

556. SHIRATSUKA: DAIMYŌ PROCESSION PASSING.

557. TRAVELERS FORDING THE ABEKAWA AT FUCHU.

558. A WINDY DAY AT YOKAICHI.

559. DAIMYO PROCESSION CROSSING THE BRIDGE AT OKAZAKI.

560. SNOWY NIGHT AT KAMBARA.

561. MORNING FOG AT MITSUKE.

562. VIEW OF THE SEA AND MOUNT FUJI FROM YUI.

563. THE FERRY AT KAWASAKI.

564. THE SLOPE OF KAMEYAMA IN SNOW.

565. A SHOWERY DAY AT SHŌNO.

566. TRAVELERS AT MISHIMA ON A MISTY MORNING.

567. FISHING BOATS AT EJIRI.

568. THE FULL MOON AT NUMAZU.

SERIES: OMI HAKKEI (EIGHT SCENES ON LAKE BIWA IN OMI).

Signed: Hiroshige ga. Size 10x14½. Lent by Frank Lloyd Wright.

This series contains some of Hiroshige's most celebrated prints. The copies here shown are exceptionally fine.

569. GEESE ALIGHTING AT KATADA.

570. BOATS SAILING FROM YAHASHI.

571. THE AUTUMNAL MOON AT ISHIYAMA.

572. EVENING SNOW ON HIRAYAMA.

573. EVENING GLOW AT SETTA.

574. BRIGHT SKY WITH A BREEZE, AWAZU.

575. THE EVENING BELL AT MIIDERA.

576. NIGHT RAIN AT KARASAKI.

SERIES: KINKO HAKKEI (EIGHT VIEWS NEAR YEDO).

Signed: Hiroshige ga. Size 10x14½. Lent by Frank Lloyd Wright.

The charm of Hiroshige's prints is due primarily to the perfect balance of the composition, but also in such superb copies as those of the Kinko Hakkei here exhibited to the wonderful tone and the beauty of the printing.

577. MORNING SNOW ON ASUKA HILL.

578. SUNSET AT KOGANE BRIDGE.

579. EVENING RAIN AT AZUMA.

580. THE EVENING BELL AT IKEGAMI.

581. CLEARING WEATHER AT SHIBAURA.

582. RETURNING BOATS AT GYŌTOKU.

583. GEESE FLYING DOWN AT HANEDA.

584. AUTUMN FULL MOON ON THE TAMAGAWA.

SEVEN PRINTS OF THE SERIES: KISOKAIDŌ ROKU JU KU TSUGI (THE SIXTY-NINE POST STATIONS OF THE KISOKAIDO).

Signed: Hiroshige ga. Size 10x14½. Lent by Frank Lloyd Wright.

The Kisokaidō series was the joint production of Hiroshige and Keisai Yeisen, each contributing a part of the designs.

585. MIYA-NO-KOSHI: PEOPLE GOING HOME BY MOONLIGHT.

586. MOONLIGHT AT NAGAKUBO.

587. OKUTO. FAGOT GATHERERS RETURNING.

588. MOCHIZUKI BY MOONLIGHT.

589. ARAIMA BY MOONLIGHT.

590. A GENTLE BREEZE AT MIEJI.

591. THE INSPECTION GATE AT FUKUSHIMA.

NINE PRINTS OF THE SERIES: KYŌTO MEISHO (CELEBRATED VIEWS IN AND ABOUT KYŌTO).

Signed: Hiroshige ga. Size 9¼x14. Lent by Frank Lloyd Wright.

592. EVENING ON THE RIVER.

593. RED MAPLES AT TORIAMA BRIDGE.

594. CHERRY BLOSSOMS ON ARASHIYAMA AT YOSHINO RAPIDS.

595. A NIGHT PASSENGER BOAT ON THE RIVER YODO.

596. A SHOWER AT KAWABARA.

597. THE WILLOW AT THE ENTRANCE TO THE SHIMABARA.

598. GION TEMPLE IN SNOW.

599. CHERRY BLOSSOMS AT KIYOMIDZU TEMPLE.

600. HASE: FAGGOT GATHERERS GOING HOME.

THREE PRINTS OF THE SERIES: TOTO MEISHO.
Signed: Ichiyusai Hiroshige ga. Size 9x14. Lent by John H. Wrenn.

601. YEDO BAY FROM GOTENYAMA IN THE TIME OF THE CHERRY BLOSSOMING.

602. THE SUMIDA RIVER IN SPRING.
Lent by Frederick W. Gookin.

603. SHINOBAZU POND.
Lent by Frank Lloyd Wright.

THREE PRINTS OF THE SERIES: YEDO MEISHO.
Signed: Hiroshige ga. Size 10x15. Lent by Frank Lloyd Wright.

604. SHINOBAZU POND IN SPRING.

605. A SLIGHT SHOWER AT NIHON BASHI.

606. THE TEMPLE GARDEN AT TEMMANGU IN SNOW.

THREE PRINTS OF THE SERIES: TOTO MEISHO.
Signed: Hiroshige ga. Size 14¾x5. Lent by Frank Lloyd Wright.

607. A SHOWER AT ASAKUSA.

608. FULL MOON OVER THE YOSHIWARA.

609. RAFTSMAN ON THE SUMIDAGAWA IN A SNOW-STORM.

TWO PRINTS OF THE SERIES: KANAGAWA HAKKEI.
Signed: Hiroshige ga. Size 10x15. Lent by Frank Lloyd Wright.

610. EVENING SNOW AT UCHIKAWA.

611. THE EVENING BELL AT BANSHŌ.

612. CHERRY TREES ON THE BANK OF THE SUMIDA RIVER IN RAIN.
Signed: Hiroshige hitsu. Size 9x14. Lent by Frank Lloyd Wright.

613. A SNOWY MORNING ON THE SUMIDA RIVER.
Signed: Hiroshige ga. Size 9x14. Lent by Frank Lloyd Wright.

614. SNOW LANDSCAPE AT AKABANE, YEDO.
Signed: Hiroshige ga. Size 9x14. Lent by Frank Lloyd Wright.

615. THE NICHO-MACHI, YEDO.
Signed: Hiroshige ga. Size 9x14. Lent by Frank Lloyd Wright.
At the right is one of the principal theatres. Across the street at the left are tea houses where theatre goers purchased tickets and arranged for refreshments to be served during the play and at its close.

616. ENTRANCE TO THE YOSHIWARA ON A MOONLIGHT NIGHT.
Signed: Hiroshige ga. Size 9x14. Lent by Frank Lloyd Wright.

617. VIEW ACROSS YEDO BAY FROM HACHIMAN TEMPLE SUNAMURA.
Signed: Hiroshige hitsu. Size 14x9. Lent by Frank Lloyd Wright.

618. MEGURO IN AUTUMN.
Signed: Hiroshige ga. Size 14x9. Lent by Frank Lloyd Wright.

619. ISHIYAKUSHI IN SNOW.
Signed: Hiroshige ga. Size 9x13½. Lent by Frank Lloyd Wright.

620. WINTER LANDSCAPE FROM MIMEGURI ON THE SUMIDA.
Signed: Hiroshige ga. Size 7½x13½. Lent by Frank Lloyd Wright.

621. THE SARUBASHI (MONKEY BRIDGE) IN THE PROVINCE OF KŌSHU.
Signed: Hiroshige hitsu. Stamp: Ichiryusaai. Publisher: Tsutaya. Size 28x9½. Lent by Clarence Buckingham.
Among Hiroshige's later works no one is more celebrated than the Monkey Bridge. Fine copies are rarely met with.

622. PEACOCK PERCHING ON A MAPLE TREE.
Signed: Hiroshige hitsu. Size 15x5. Lent by J. Clarence Webster.

623. DUCK SWIMMING IN A POND IN WINTER TIME.
Signed: Hiroshige hitsu. Size 15x7. Lent by J. Clarence Webster.

624. BIRD PERCHING ON A BIWA (LOQUAT) TREE.
Signed: Hiroshige hitsu. Size 15x7. Lent by J. Clarence Webster.

625. PHEASANT ON A SNOW-LADEN PINE TREE.
Signed: Hiroshige hitsu. Size 15x5¼. Lent by Frank Lloyd Wright.

626. BAMBOO.
Signed with stamps only. Size 13¾x6. Lent by Frank Lloyd Wright.

627. OWL UPON A PINE BRANCH.
Signed: Hiroshige hitsu. Size 15x5¼. Lent by Frank Lloyd Wright.

628. CUCKOO FLYING THROUGH A SHOWER.
Signed: Hiroshige hitsu. Size 15x5¼. Lent by Frank Lloyd Wright.

629. HERONS AND IRIS.
Signed: Hiroshige hitsu. Size 10½x7½. Lent by Frank Lloyd Wright.

630. SWALLOWS AND WISTARIA.
Signed: Hiroshige hitsu. Size 10½x7½. Lent by Frank Lloyd Wright.

631. PHEASANT AND SNOW-LADEN BAMBOO.
Signed: Hiroshige hitsu. Size 10½x7½. Lent by Frank Lloyd Wright.

632. FROGS CROAKING UNDER DROOPING BRANCHES OF YAMABUKI.
Signed: Hiroshige hitsu. Size 15x6¾. Lent by Frank Lloyd Wright.

633. HERON FLYING OVER IRIS.
Signed: Hiroshige hitsu. Size 15x6¾. Lent by Frank Lloyd Wright.

634. THE CAVE TEMPLE, ENOSHIMA.
Signed: Ichiyusai Hiroshige ga. Series. Honcho Meisho. Size 10x15. Lent by Frank Lloyd Wright.

HIROSHIGE

TEN PRINTS OF THE SERIES: TOTO SAN JU ROKKEI (THIRTY-SIX VIEWS OF YEDO).
Signed: Hiroshige ga. Size 15x10. Lent by Frank Lloyd Wright.

635. EVENING MIST AT ZOJOJIN TEMPLE.

636. MOONLIGHT AT MIMEGURI TEMPLE.

637. THE NAKASU MITSUMATA IN THE SUMIDA RIVER.

638. FIREWORKS AT RYŌGOKU.

639. THE GARDEN OF KANDA TEMPLE IN WINTER.

640. A SUMMER SHOWER AT OHASHI.

641. FISHING BY NIGHT OFF TSUKUDAJIMA.

642. WISTARIA ARBOR IN THE GARDEN AT KAMEIDO.

643. A WIDE VISTA OVER THE SNOW-COVERED LANDSCAPE AT SUSAKI.

644. "FOX FIRES" AT OJI.

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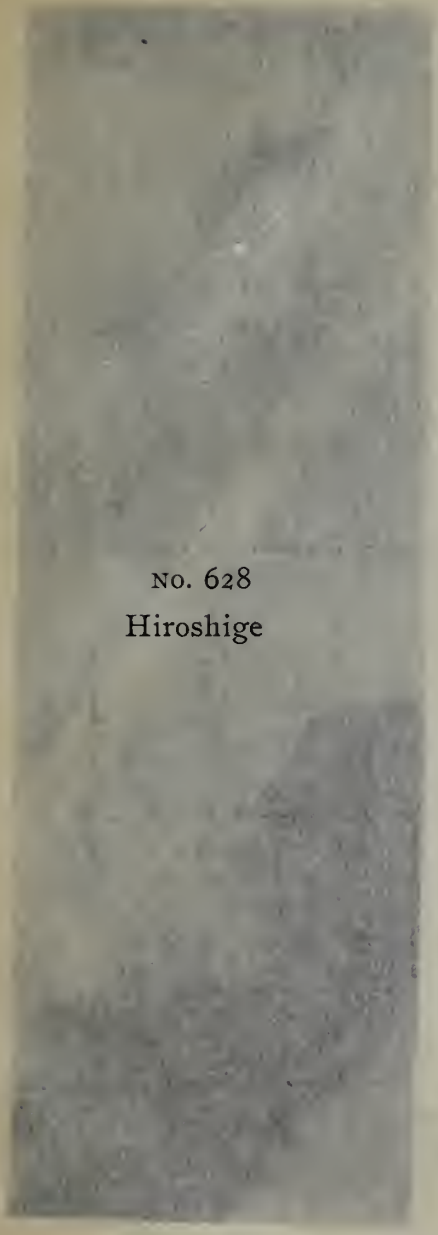
645. FALCON ON A SNOW-LADEN PINE TREE.
Signed: Hiroshige hitsu. Stamp: Ichryusai. Publisher: Sanoki. Size 29x9¾. Lent by Frank Lloyd Wright.

646. KISO IN SNOW.
Signed: Hiroshige hitsu. Stamp: Ichiryusai. Size 28½x9½. Lent by Frank Lloyd Wright.



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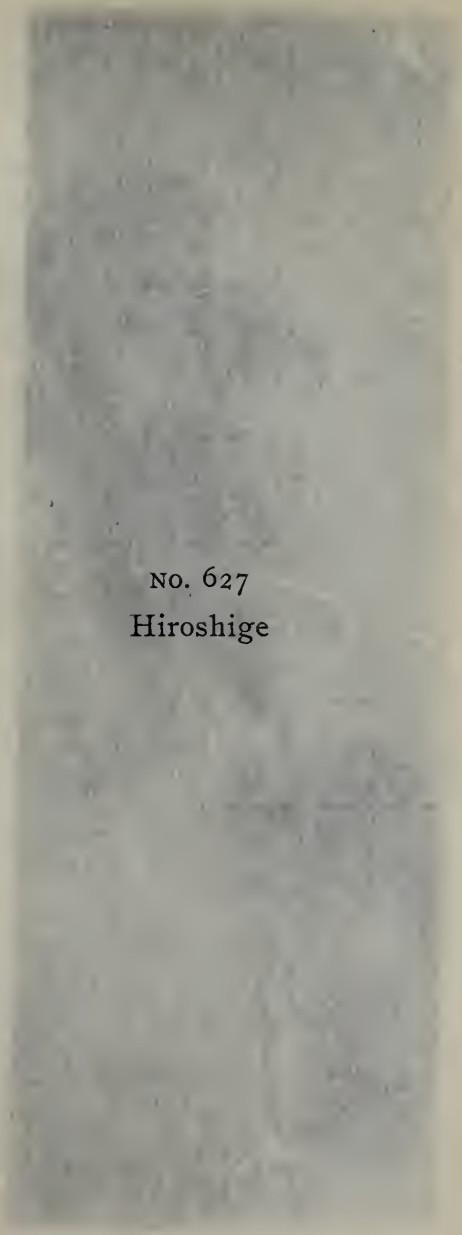
Hiroshige



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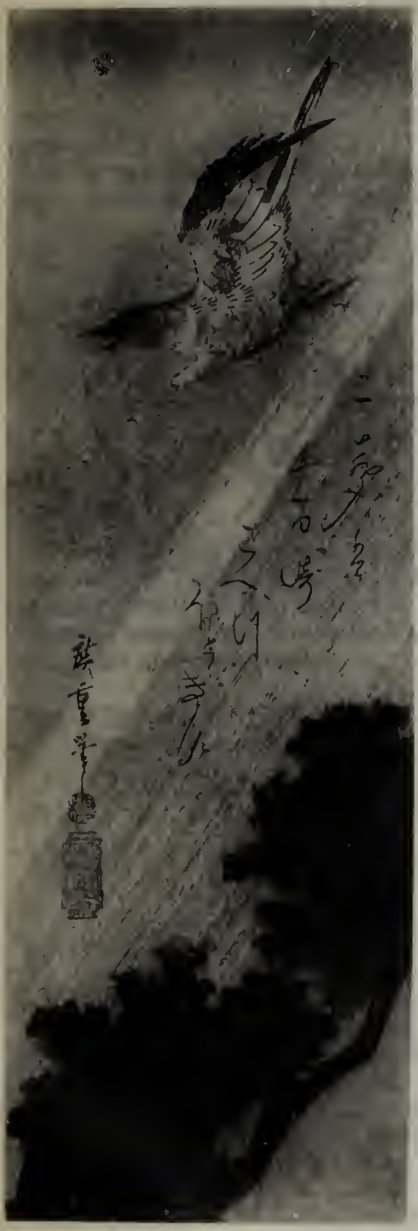

HIROSHIGE SECOND

The artist who signed "Second Generation Hiroshige" was an adopted son of the first Hiroshige, whose style he closely imitated. After his father's death he seems to have fallen into disgrace and it is said that he was compelled to leave Yedo and abandon the use of the name Hiroshige, and that he settled at Yokohama, where he went by the name of Hirochika.

647. NIGHT RAIN AT KARASAKI.
Signed: Ni-se (second generation) Hiroshige ga. Also by the engraver, Koizumi. Series: Omi Hakkei. Size 9x14. Lent by Frank Lloyd Wright.

648. SNOW ON HIRAYAMA.
Same series as the preceding number. Lent by Frank Lloyd Wright.

KEISAI EISEN

Ikeda Zenjirō Yoshinobu, whose artist name was Keisai Eisen, was born in Yedo in 1791 and died in 1848. He was one of the leading artists of his day. Of his works, which, in subject, cover a wide range, the landscapes, after the manner of Hiroshige, are the most notable.

649. KISO IN SNOW.
Signed: Keisai. Size 28x9½. Lent by Frank Lloyd Wright.

ARTICLES USED BY THE JAPANESE IN COLOUR PRINTING.

650. Block having engraved upon one side a large design by Nishimura Shigenaga, showing the various stages of rice culture, and upon the other side a portrait of an actor by Okumura Toshinobu, and two illustrations for a book upon the art of flower arrangement. As a matter of economy it was customary thus to make use of both sides of the blocks. This one, which was used about 1730, was for printing in black only, hence there are no register marks such as were necessary in making colour prints from several blocks.
Lent by Frederick W. Gookin.

651. Block having engraved upon both sides with portraits of actors by Kunisada. The registry mark is a right-angled mark or notch at the lower left-hand corner. Used about 1845.
Lent by Frank Lloyd Wright.

652. (A) Nine tools used in engraving blocks for printing.
(B) Brush used in charging the blocks.
(C) Baren, or pad covered with bamboo sheath. This was held in the printer's hand and used to press the paper upon the charged blocks. (See page 16, Introduction).
Lent by Arthur W. Dow, Professor of Fine Arts in Columbia University.